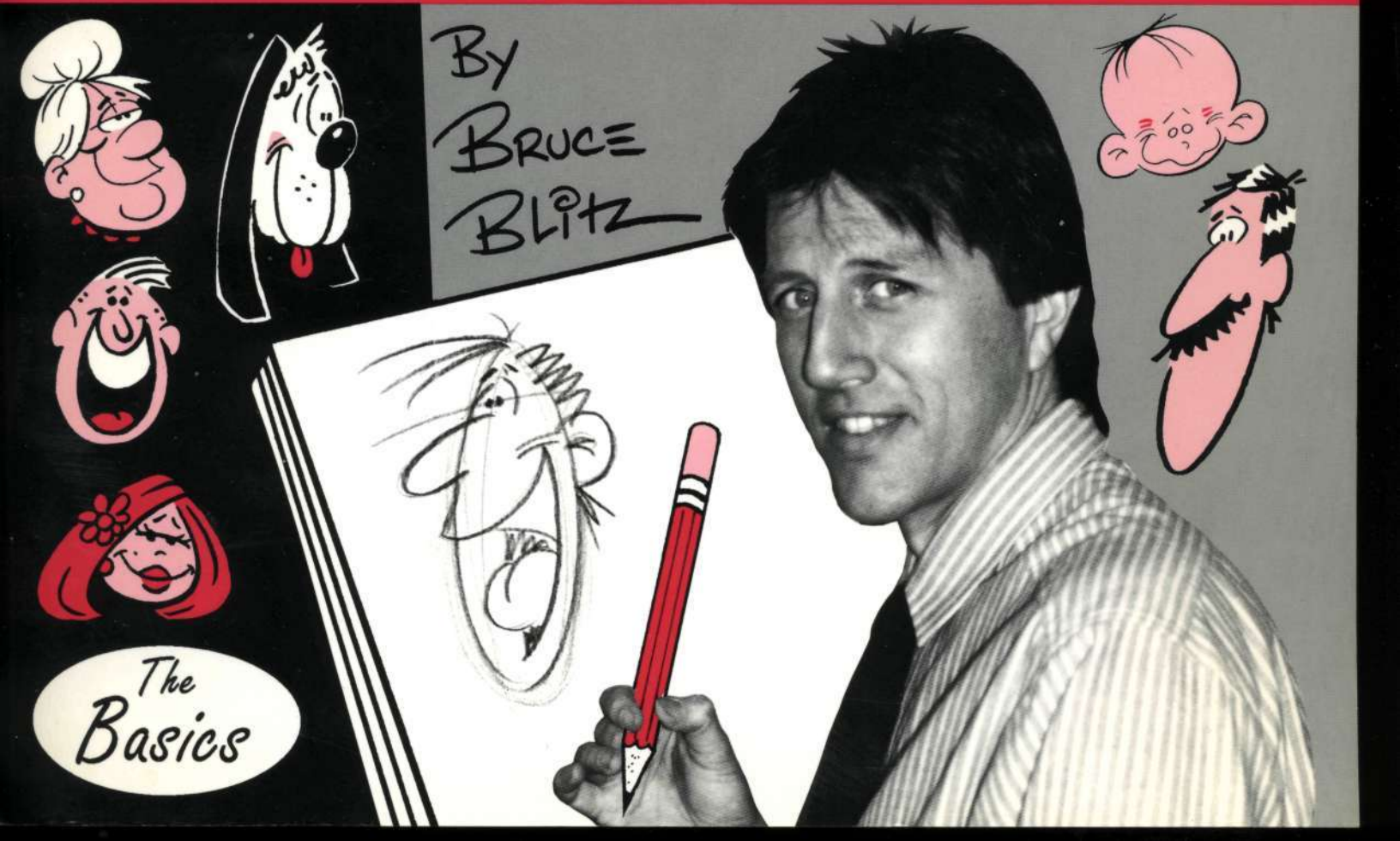
HOW TO DRAW...

Blitz®

CARTOONS

By Bruce Blitz



The Basics

HOW TO DRAW

Blitz®

CARTOONS

WRITTEN & ILLUSTRATED
By BRUCE Blitz

RUNNING PRESS
PHILADELPHIA · LONDON

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WELCOME
TO THE FANTASTIC, FUN, AND WACKY WORLD OF CARTOONING. WITH A LITTLE PRACTICE YOU WILL SOON BE CREATING YOUR OWN CARTOON CHARACTERS, IN YOUR OWN CARTOON WORLD!
LET'S GO!

INTRODUCTION

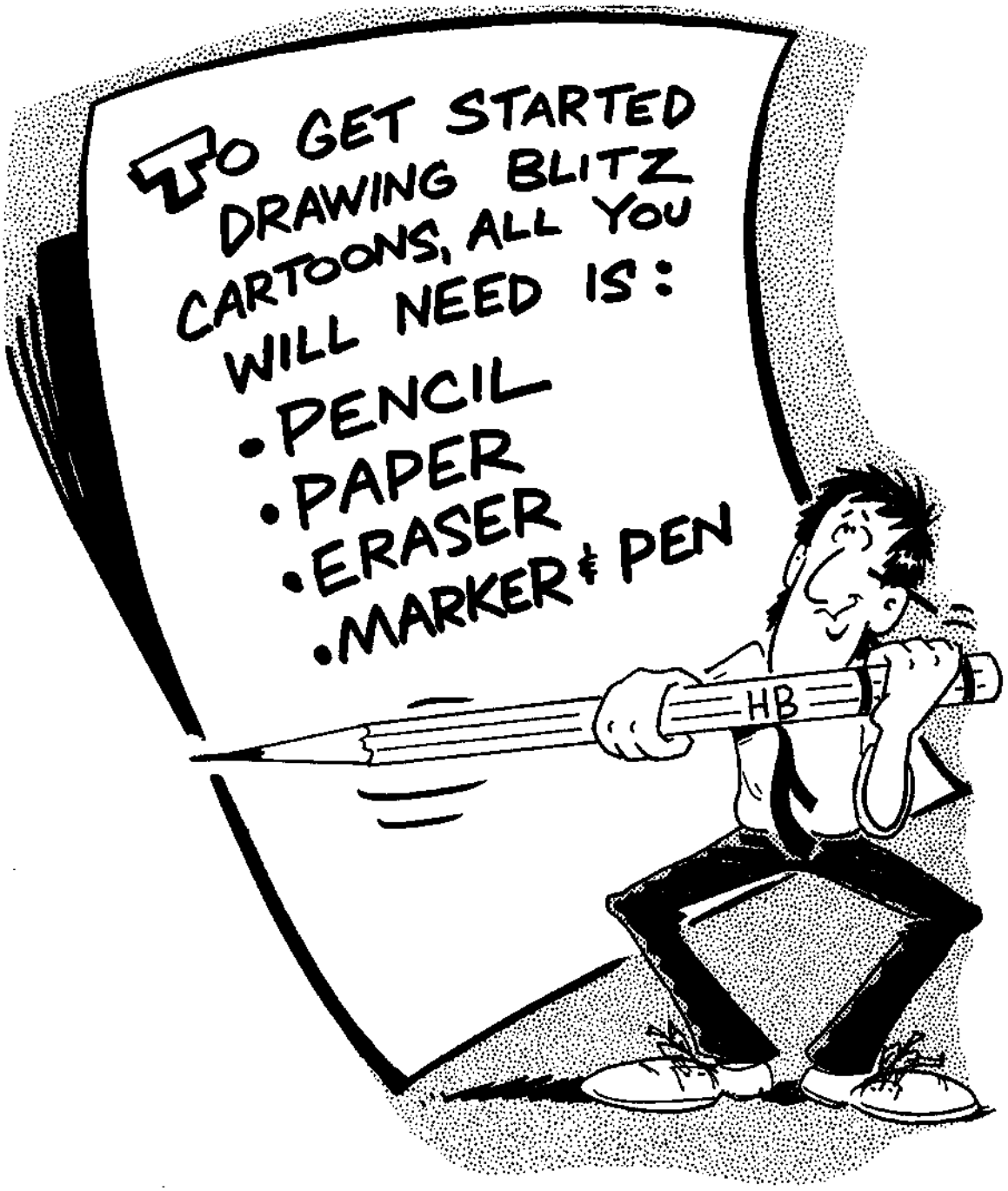
Have you ever caught yourself creating works of art in the margins of your notebook? How about your telephone book or shopping list? Are they covered with drawings, too? Well, if you're one of those people who can't stop doodlin' you are not alone. . .and I've got good news! This book can help you turn those doodles into finished cartoons.

What is a cartoon, anyway? I think it's safe to say that everyone has seen one in the newspaper, on TV, in an ad, or somewhere else. It's simply a drawing that expresses a funny idea. We enjoy them so much because they can take us away. They illustrate our dreams and fantasies and poke fun at our everyday problems and situations.

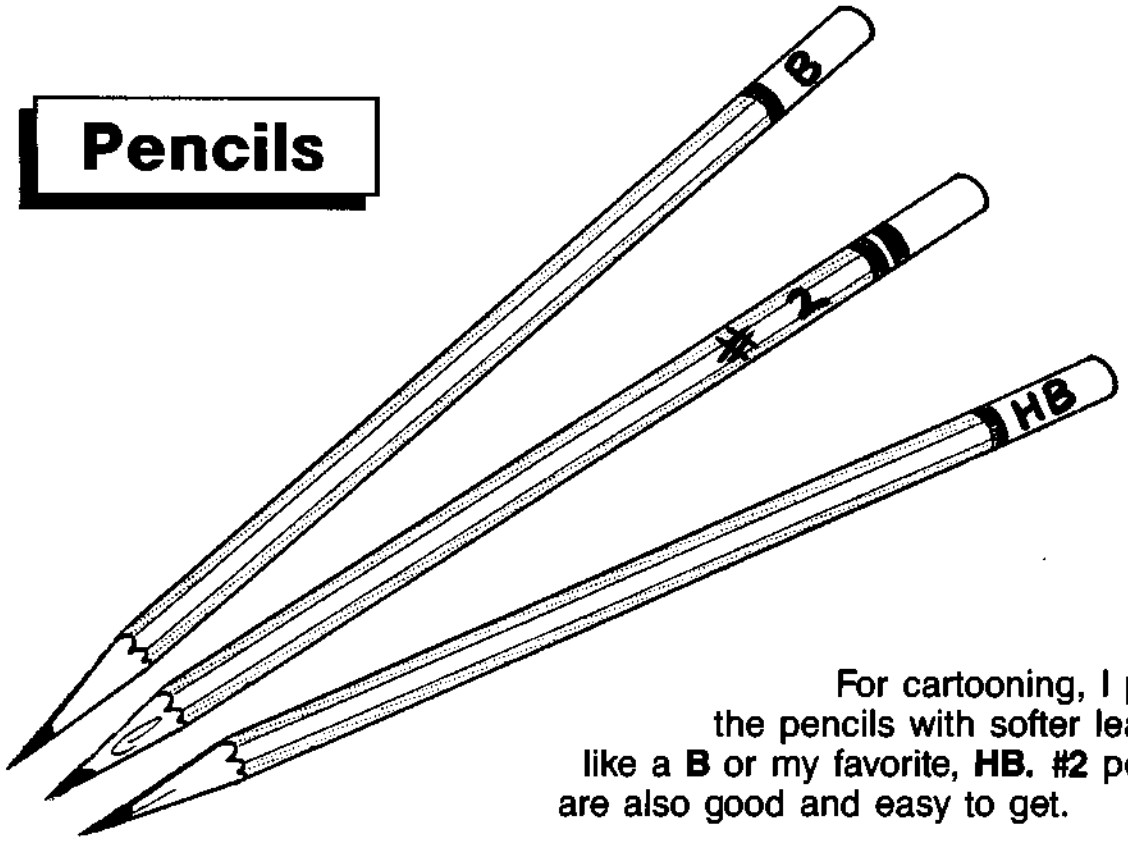
When you draw cartoons, you're the boss and you decide everything! You design the main character, set up the gag, draw the supporting cast of characters, select props, and choose the camera angle that the viewer will see. So relax and let your mind go—because anything is possible in the world of cartooning!

MAN
DO I LOVE
CARTOONING!

DRAWING MATERIALS



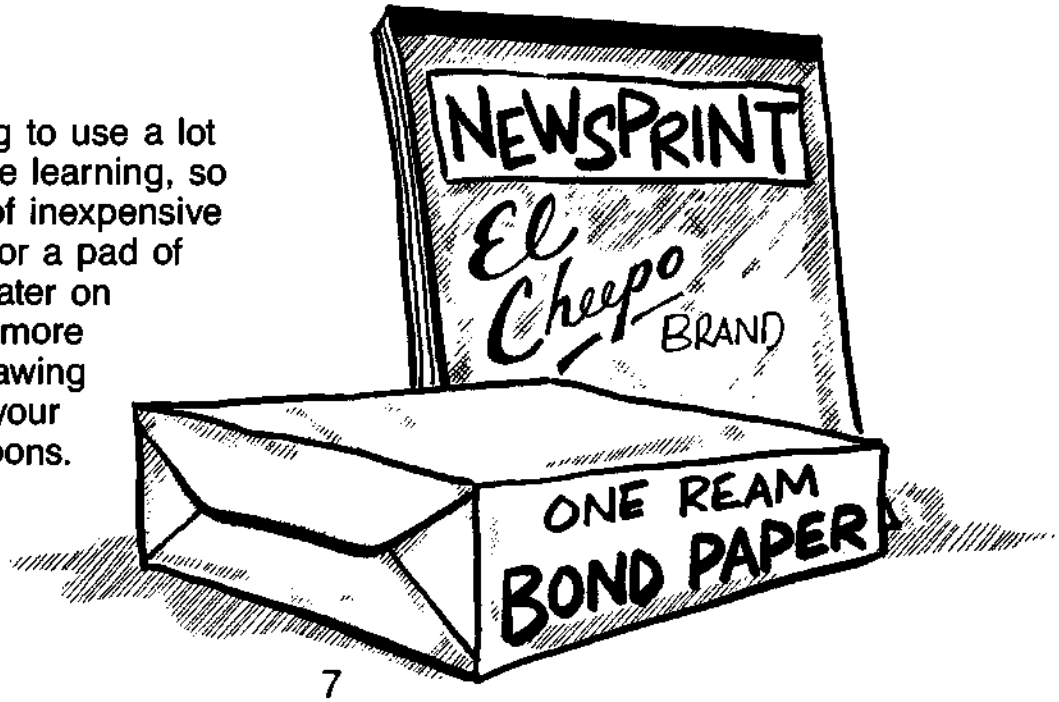
Pencils



For cartooning, I prefer the pencils with softer leads—like a **B** or my favorite, **HB. #2** pencils are also good and easy to get.

Paper

You are going to use a lot of paper while learning, so buy a ream of inexpensive **bond paper** or a pad of **newsprint**. Later on you can buy more expensive drawing surfaces for your finished cartoons.

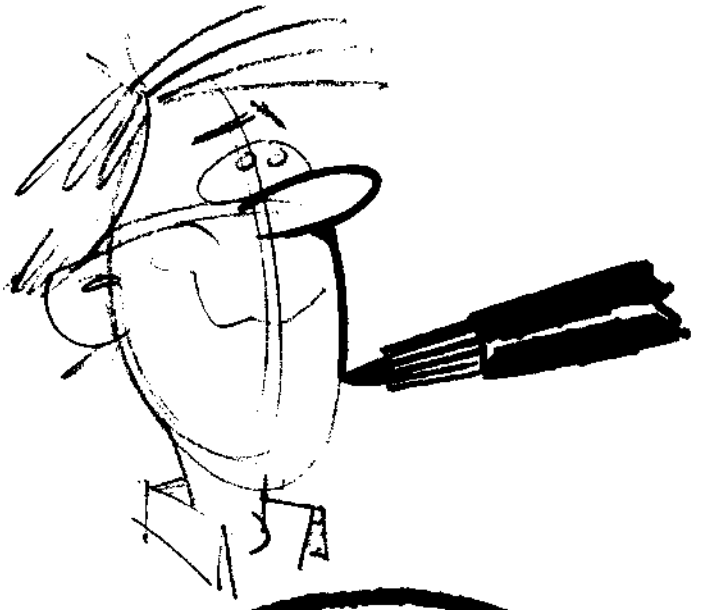


Erasers

Any eraser will do, although I like the **kneaded rubber** kind best. It doesn't leave any crumbs and it can be shaped to get into those hard-to-reach places.

MARKERS

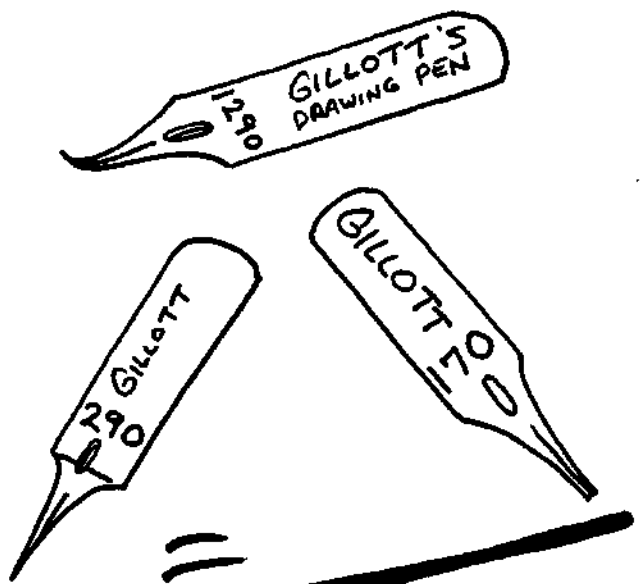
After your cartoon is penciled in and you have made all the necessary changes, you may want to go over it with a marker. That way your cartoon will stand out with one clean black line. By using more or less hand pressure, you can achieve some variation of line, but be careful. Some brands of markers are better than others. They vary in point size, shape, and flexibility. Most markers, however, do not hold their points for very long and won't give you a consistent line. **Experiment** with a few and choose what works for you.

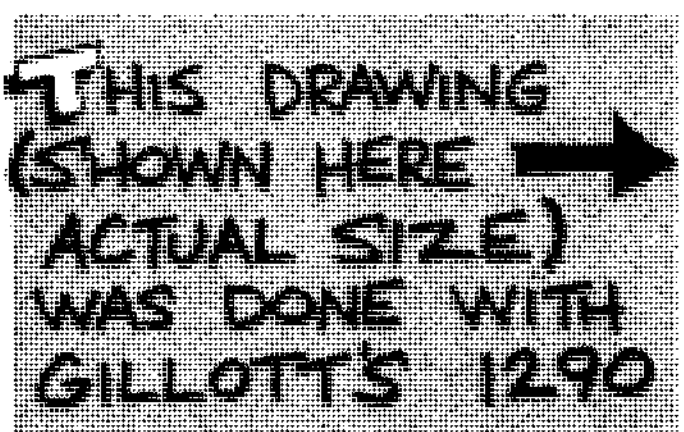


ALMOST LOOKS LIKE BRUSH STROKES!

PEN POINTS

Drawing with pen and ink takes more practice than markers but is well worth the trouble. Most professional cartoonists use pen and ink because it gives a better finished product and is more permanent. The selection of pen points is vast, so check out which ones you like best. These are some of the pens most commonly used by cartoonists.



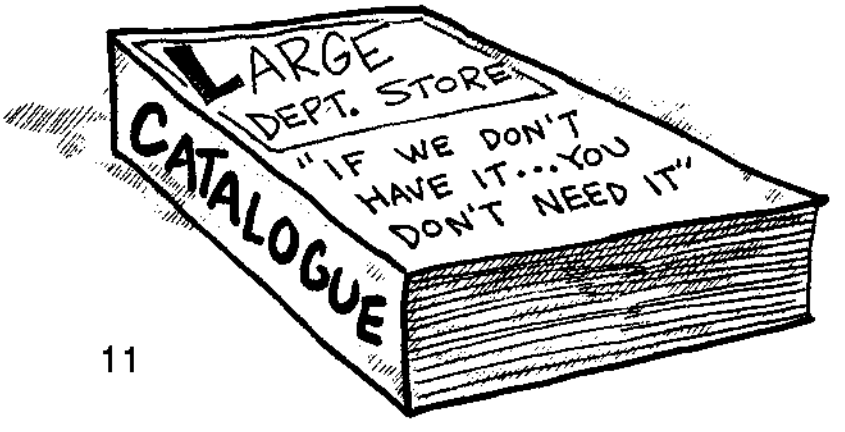


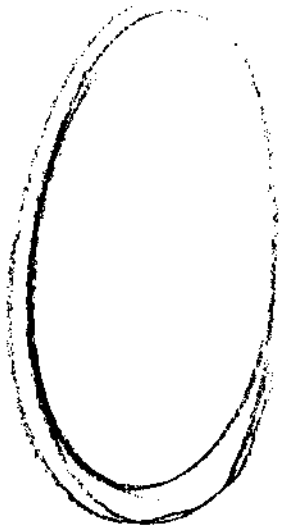
ART MORGUE

A cartoonist should also keep an **art morgue**. This is what we call a collection of photographs and illustrations of things like tools, animals, people, furniture, and so on that you can use for reference. For example, if you were drawing a farm scene and needed to know how to draw a tractor, you could look it up in your art morgue files.

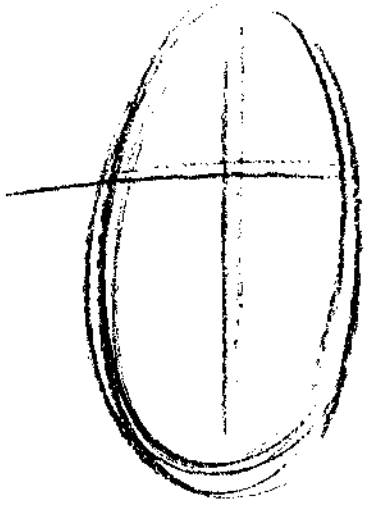
A good way to begin your collection is to clip photographs out of magazines and newspapers.

Another great way is to have a catalogue from a major department store. It has pictures of lots of different things, like lawn mowers, beds, appliances, and more!

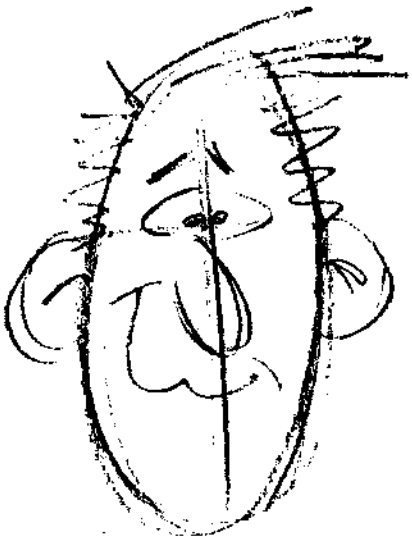




1. Draw a shape, and remember—**be loose!!**

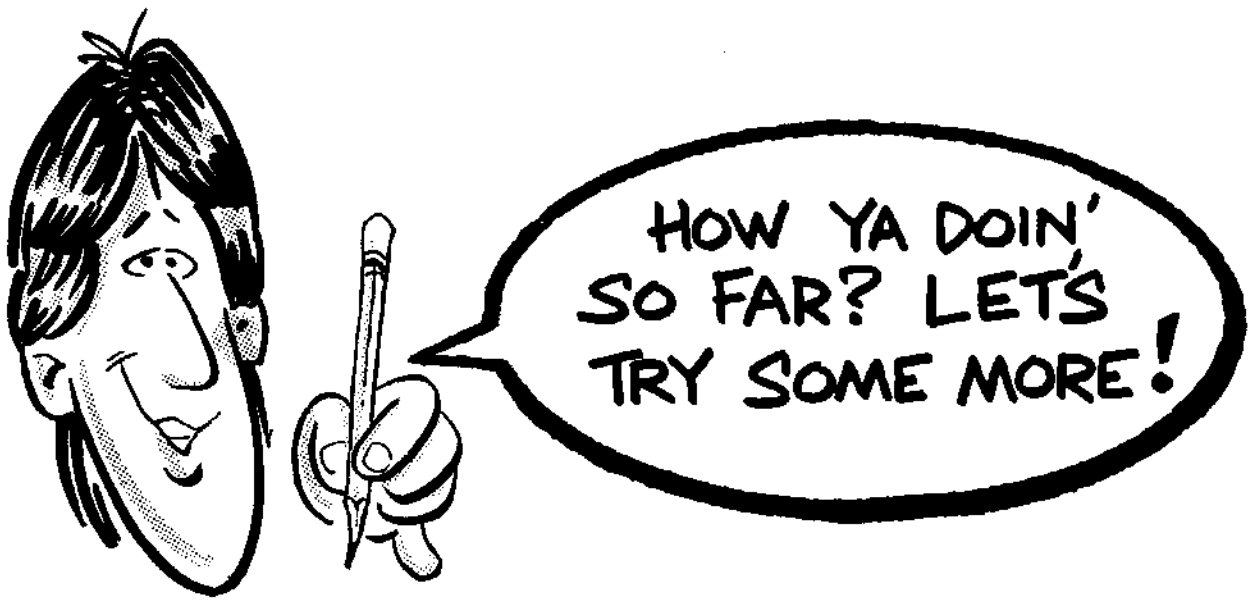


2. Sketch in vertical and horizontal guidelines.

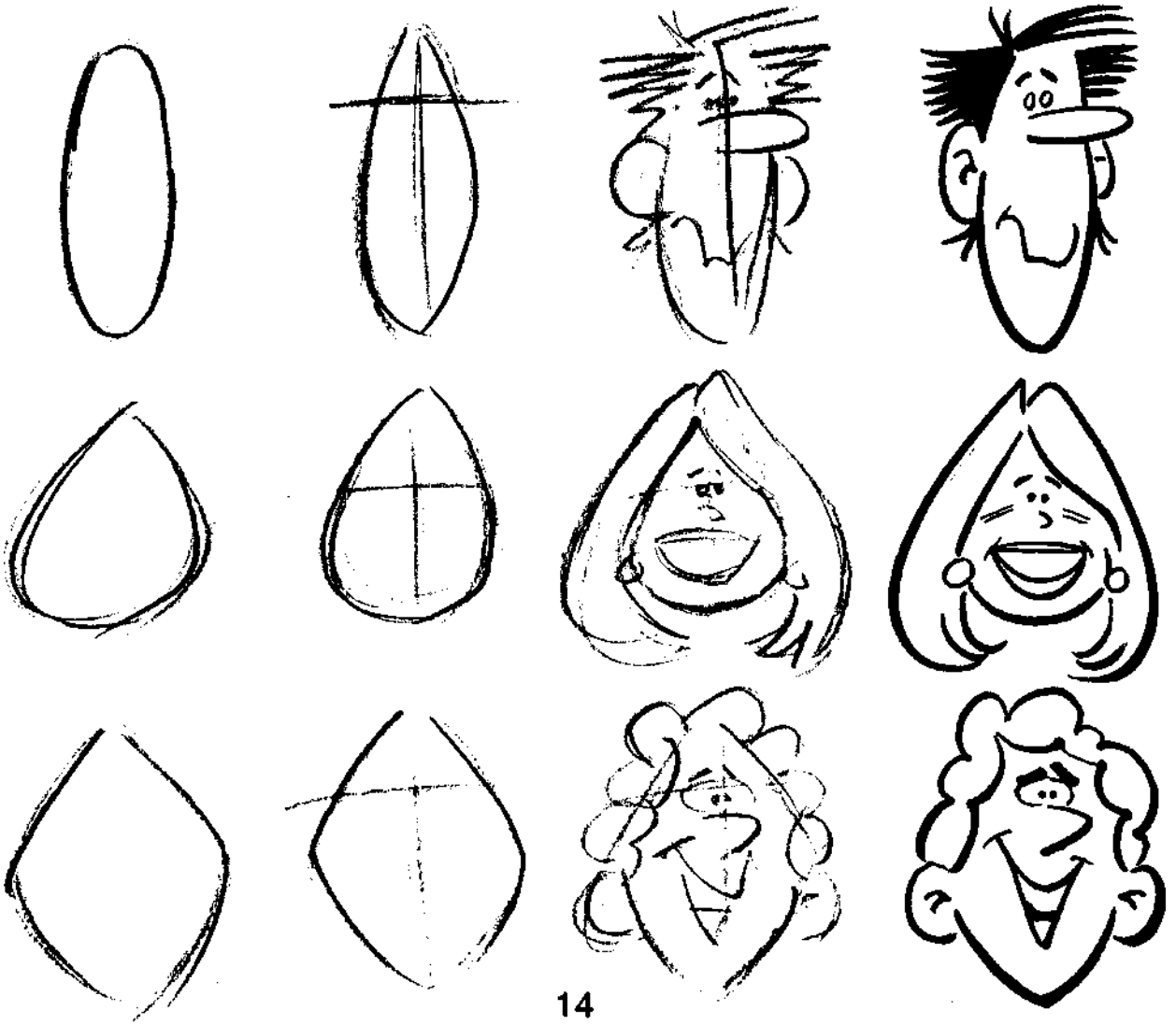


3. Put in the features. Use a horizontal line for the eyes and a vertical line for the nose. Place the mouth wherever you want. After all. . .**you're the boss!!**

4. Now go back over the drawing, putting in some details, and make it stand out by drawing **one definite line.**

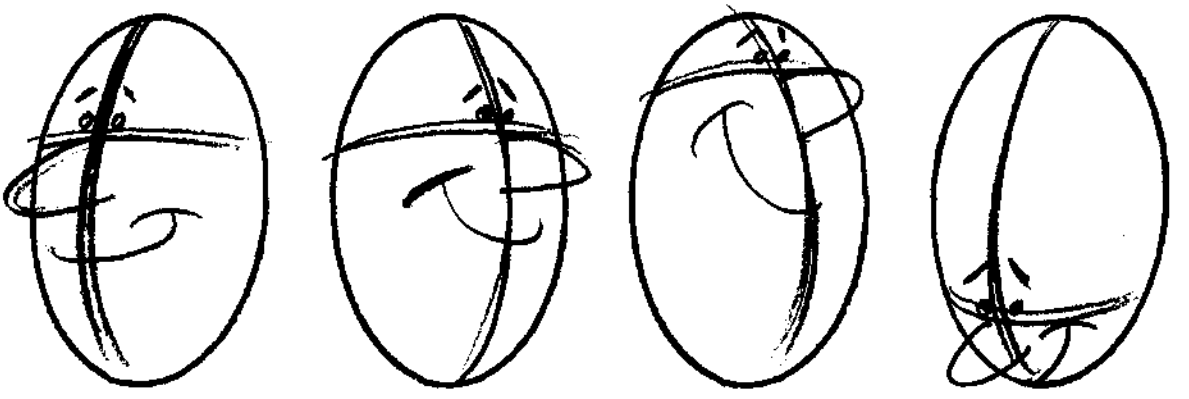


By varying the shape that you start out with, putting the guidelines higher or lower, and changing the way you draw the features, you can get the faces to all look different.

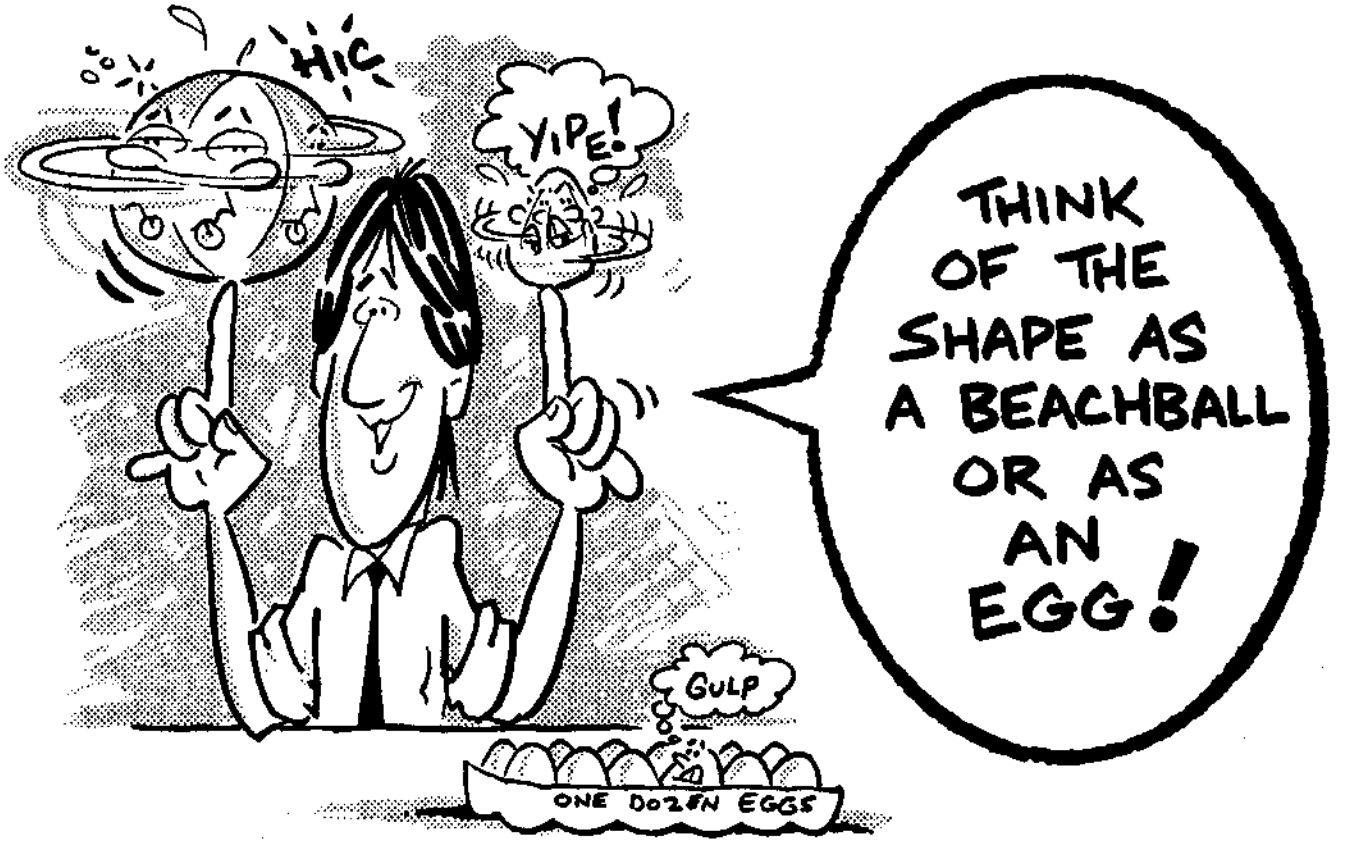


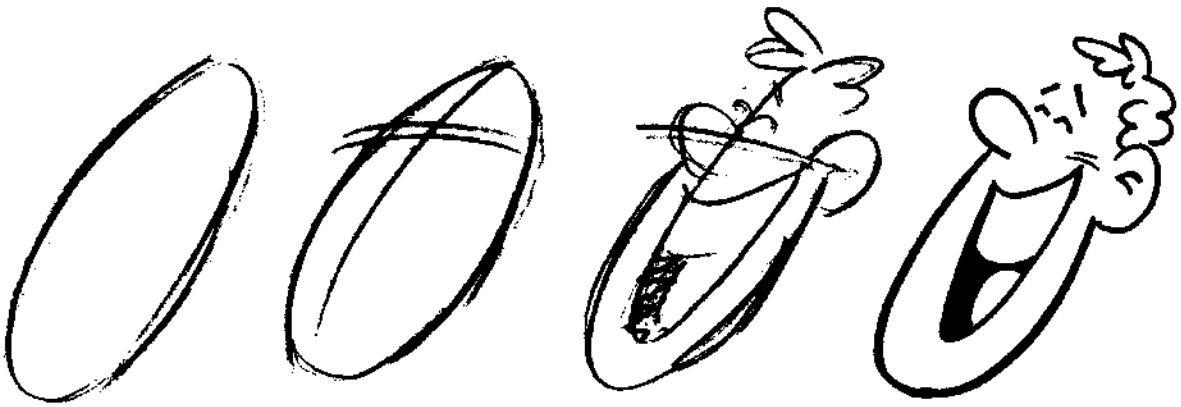
FACING IN DIFFERENT DIRECTIONS

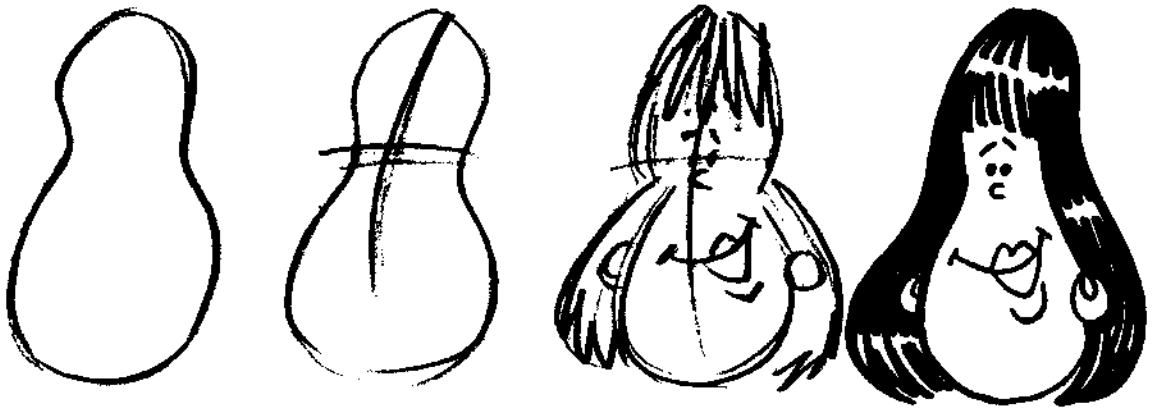
This time put the vertical guideline a bit off to the left or right. Now wrap that line *around* your beginning shape as if it were an egg or beach ball! Do the same thing with the horizontal guideline. Draw it in higher or lower. Put the features in as before and **BAM**. . .that's how you get cartoon heads to look in different directions!!



LEFT **RIGHT** **LOOKING UP** **LOOKING DOWN**





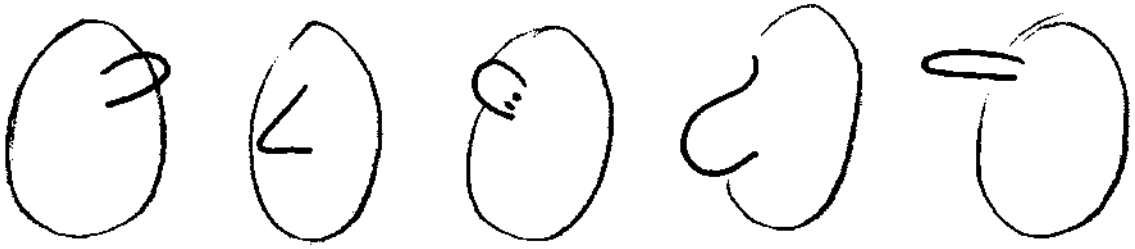


FEATURES

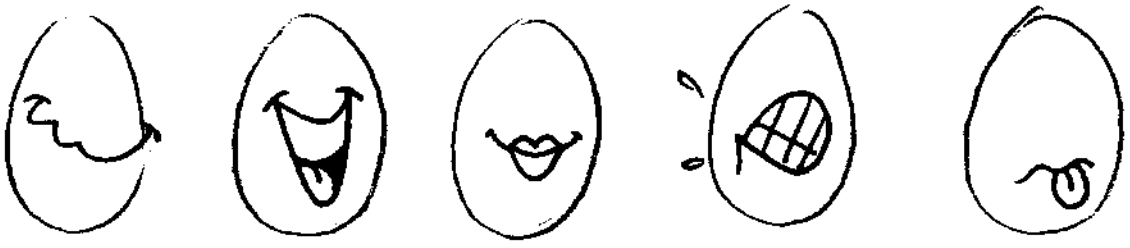
Try some of these yourself! Practice by drawing from life, and "**humorize**" what you see. Keep the features simple, with not too many details.

EYES

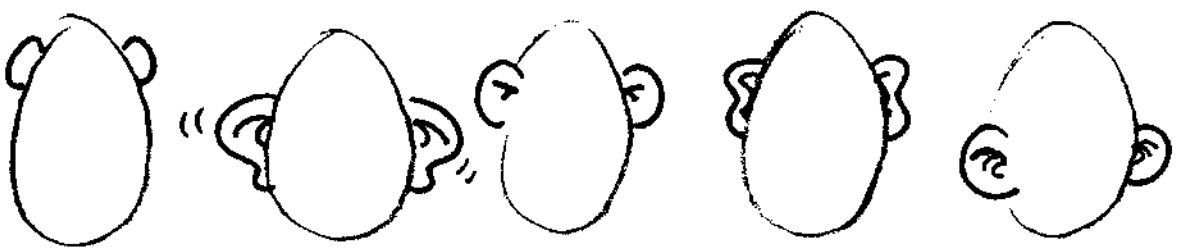
NOSES



MOUTHS



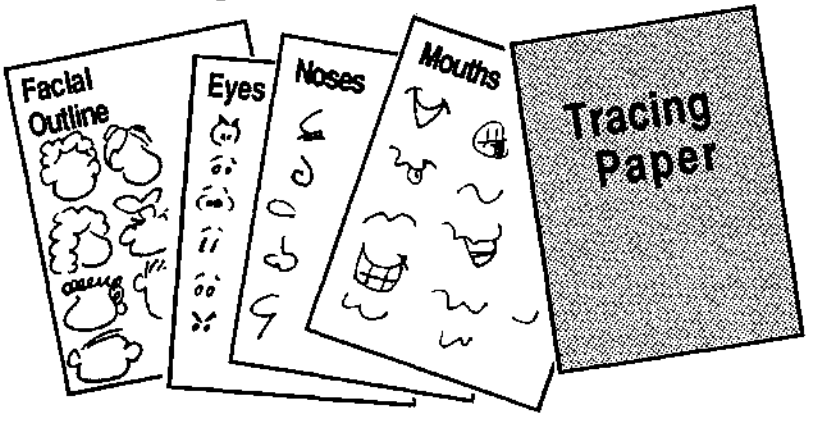
EARS



HAIR

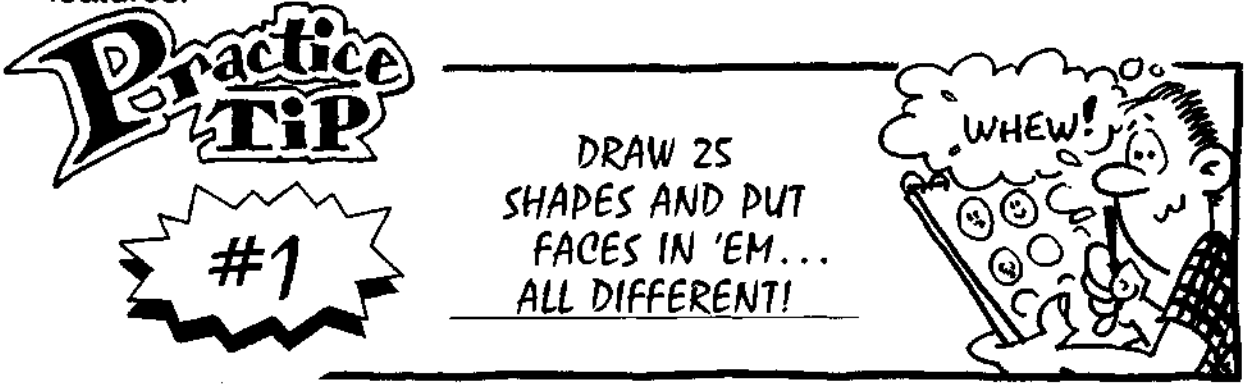
How to use your INSTA-CARTOONER®

1. Select an outline from the **FACIAL OUTLINE** sheet and lay it flat on a table.
2. Choose a pair of eyes from the **EYES** sheet and place them on top of the facial outline. Then do the same with the **NOSES** and **MOUTHS** sheets. Flip the sheets over to have features face the other direction!
3. Lay a piece of **TRACING PAPER** over it and ***TRACE A FACE!*** Man, is this great or what!



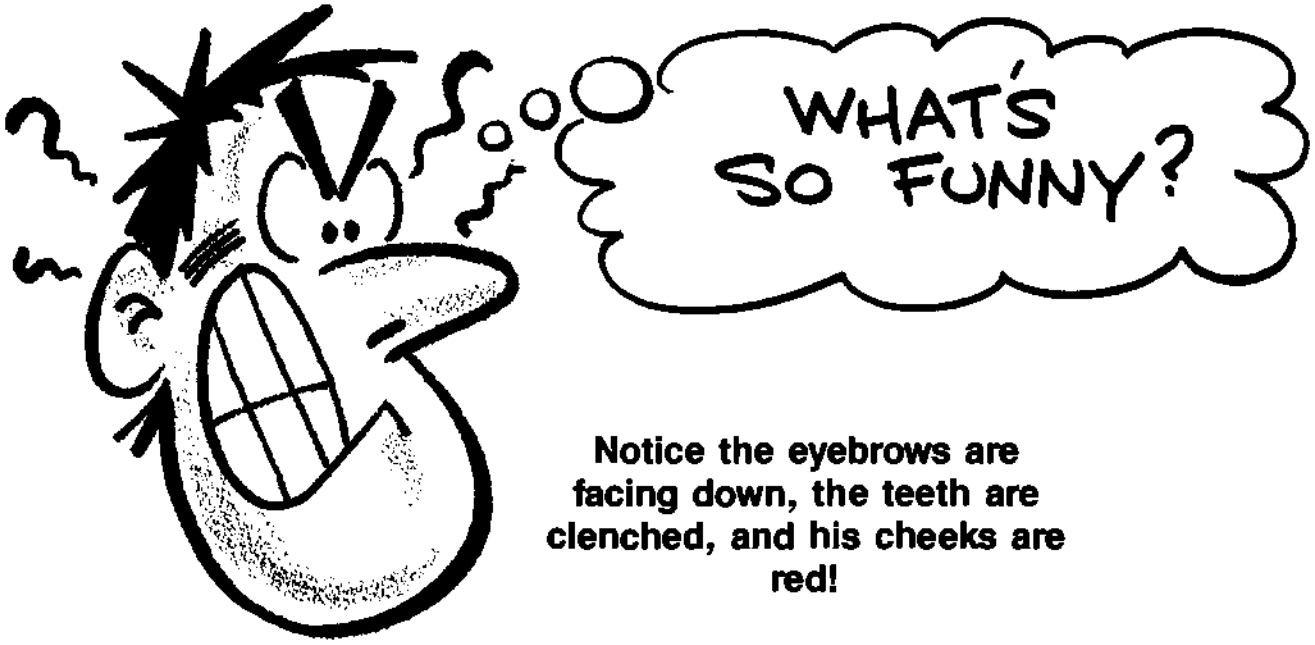
With all the ways to mix and match these elements, you can imagine the millions of possible combinations of cartoon faces you can make. Also, you can vary the distances between these features by *sliding* them around inside the facial outline.

Remember that the **Insta-Cartooner®** is a great learning tool, but don't let it limit your creativity. Invent your own outlines and features!

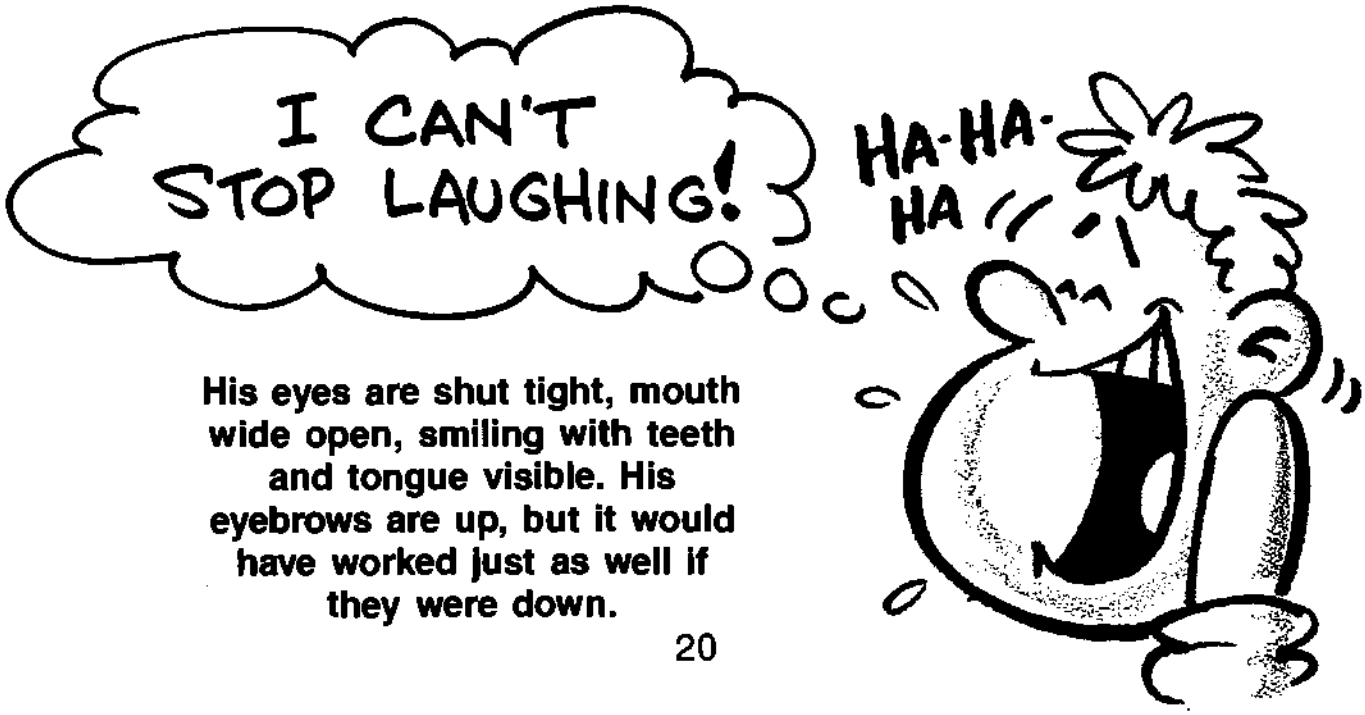


FACIAL EXPRESSIONS

This is what breathes life into your cartoons! **IT MAKES THEM APPEAR TO THINK!** We begin the same as before, only now we will change around the features in order to portray the different emotions.



Notice the eyebrows are facing down, the teeth are clenched, and his cheeks are red!



His eyes are shut tight, mouth wide open, smiling with teeth and tongue visible. His eyebrows are up, but it would have worked just as well if they were down.

FRIGHT

SURPRISED

EMBARRASSED

SUSPICIOUS

SICK

SLEEPING

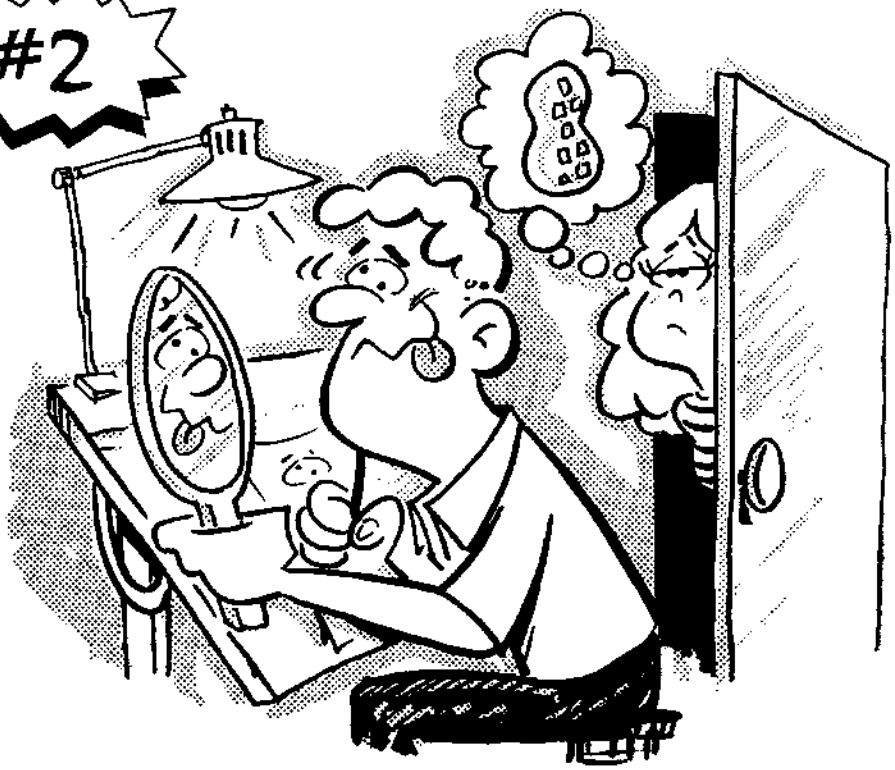
CHECK THESE GUYS OUT!

SAD

STUNNED

Practice TiP #2

MAKE DIFFERENT EXPRESSIONS IN A MIRROR. THEN TRANSFER WHAT YOU SEE INTO "CARTOON LINE." BUT DON'T GET CAUGHT!



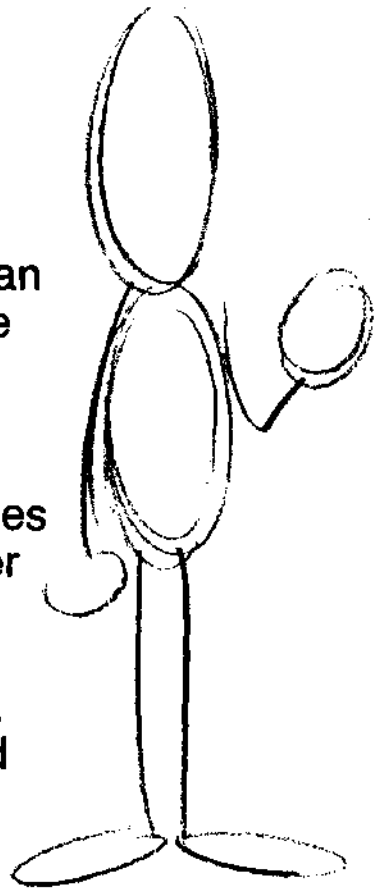
By the way, did you notice that I've introduced something new in these last few pages? They are those little extra doodles around the drawings. I call them **CARTOON EFFECTS and ACCESSORIES.** They really add **punch** to your cartoons!
POW
BAD HABITS

CARTOON BODIES

Cartoon bodies are done in much the same way as we drew cartoon heads. . .**with shapes!** These shapes, along with a few lines, will determine the proportions of your finished cartoon people. Here are just some of the possibilities!

Step 1

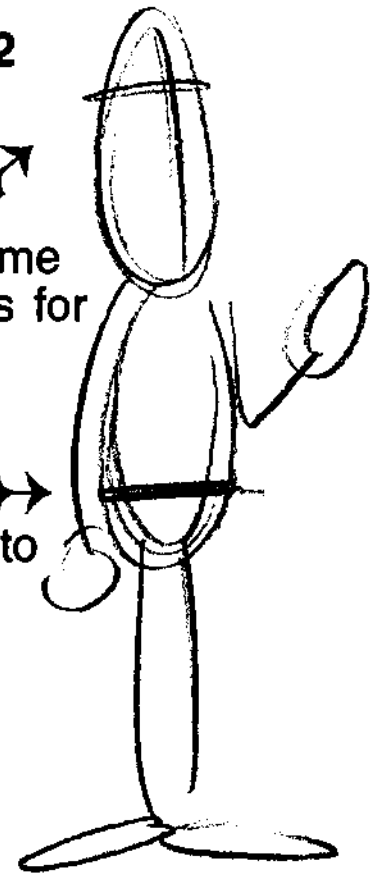
Start with an oval for the head and one for the torso. Draw in lines and smaller shapes indicating arms, legs, hands, and feet.



Step 2

Put in some guidelines for the face.

And one to show where you want the waist to be.

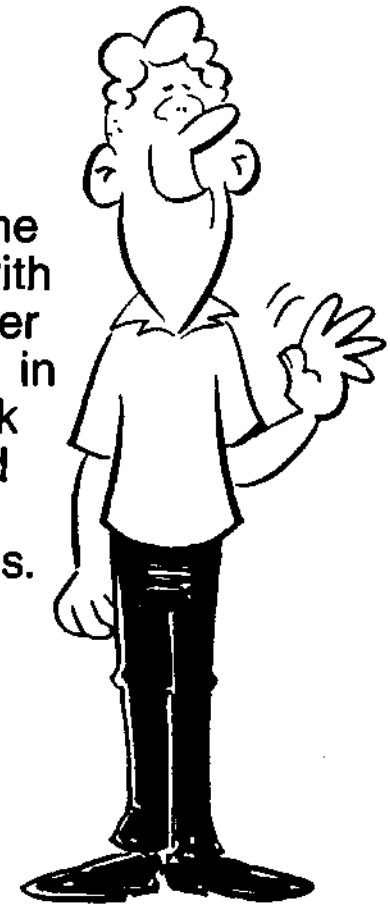


Step 3

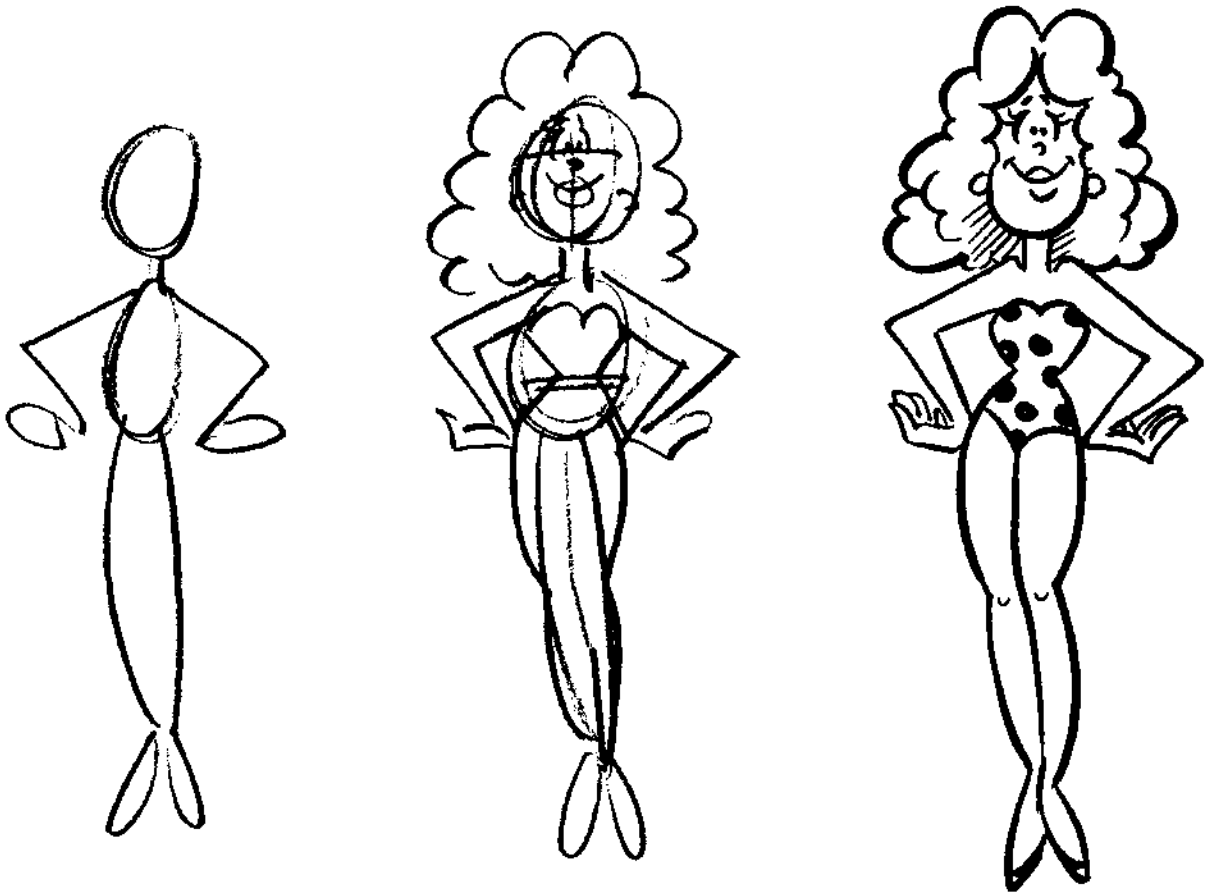
Draw in facial features. Build on the lines to make arms and legs and note: when drawing clothing, **keep it simple** and don't add too many wrinkles!

Step 4

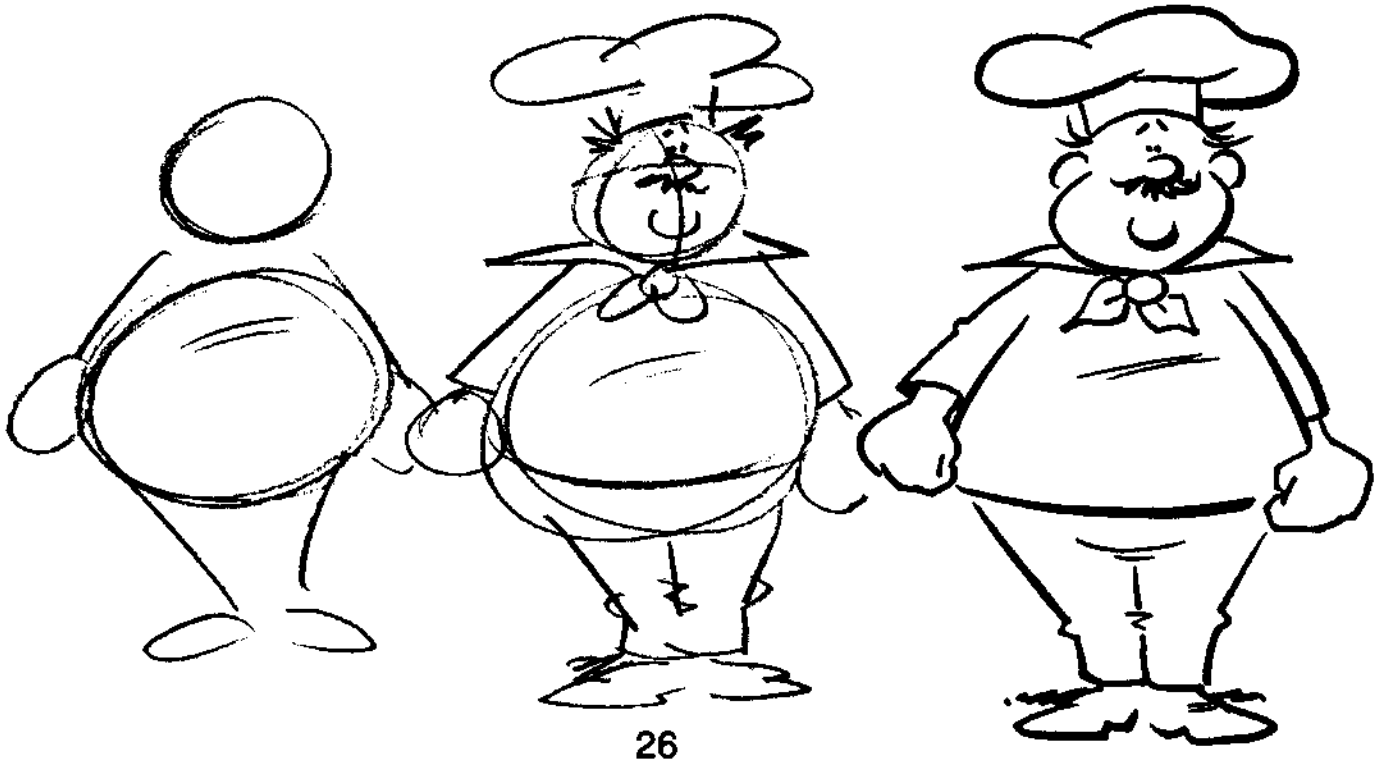
Go over the drawing with your marker or pen, fill in large black areas, and erase the pencil lines.

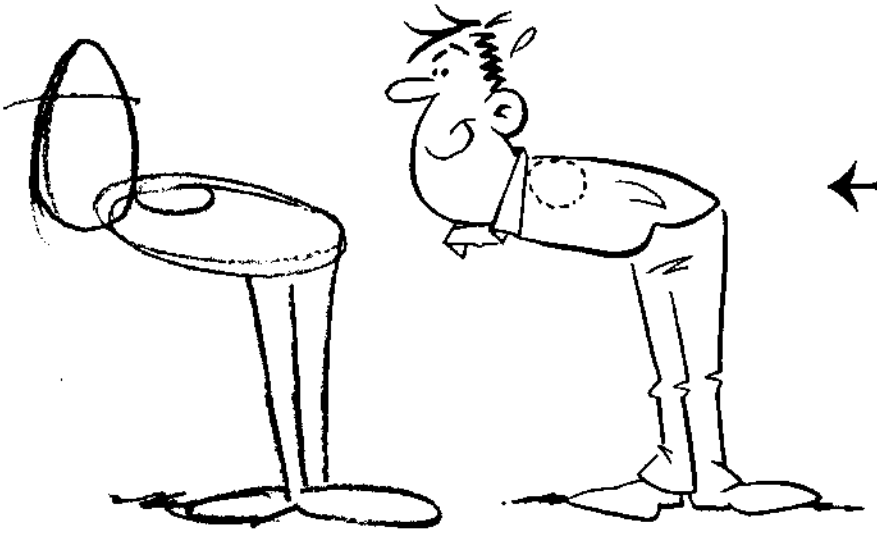


Different shapes. . .

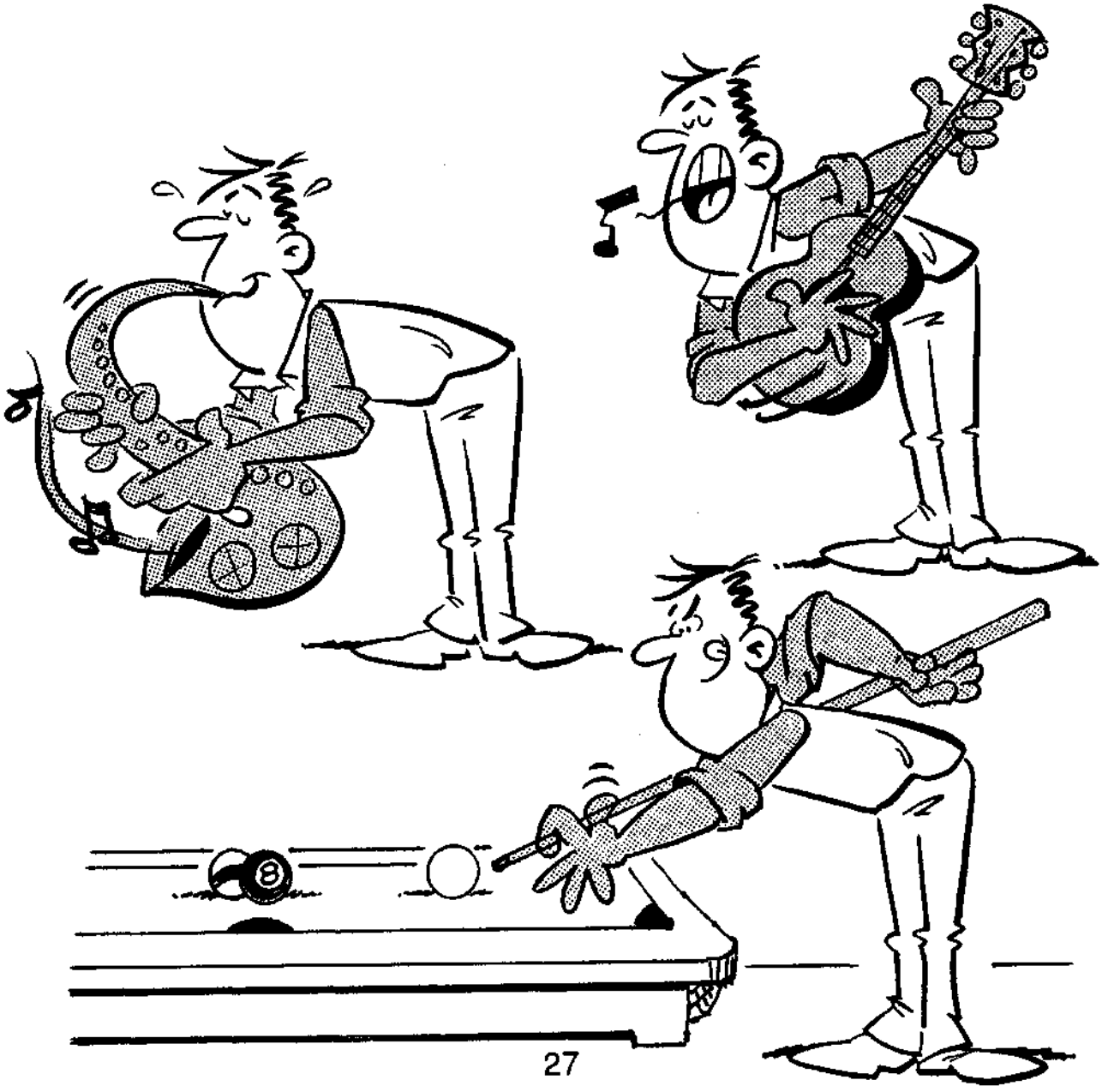


. . .different people!

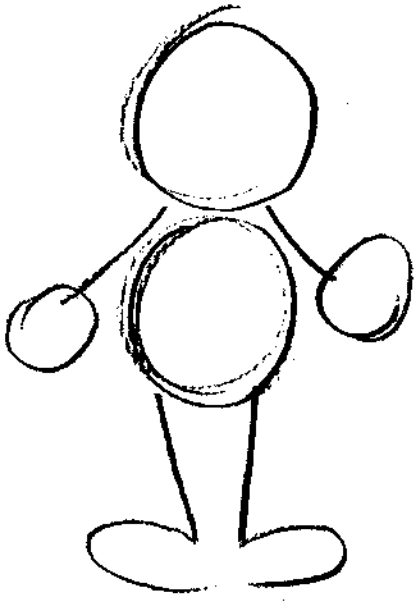




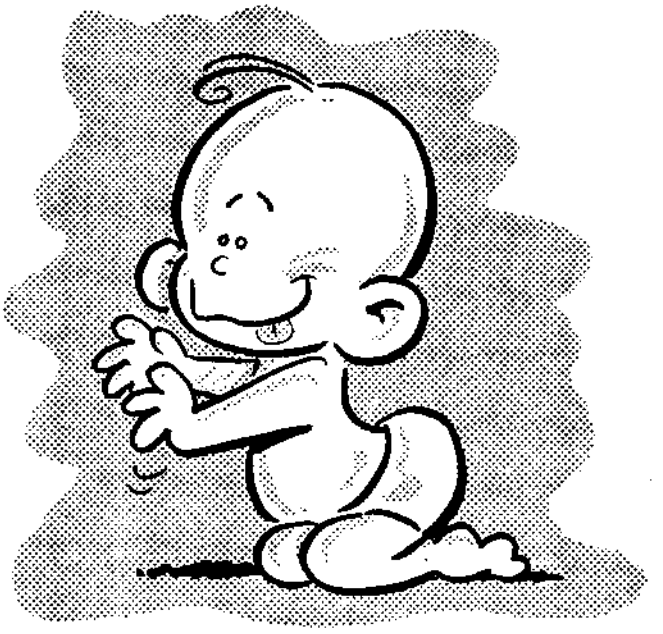
Just look at the different ways you can use this one basic pose just by changing the arms, props, and facial expression.



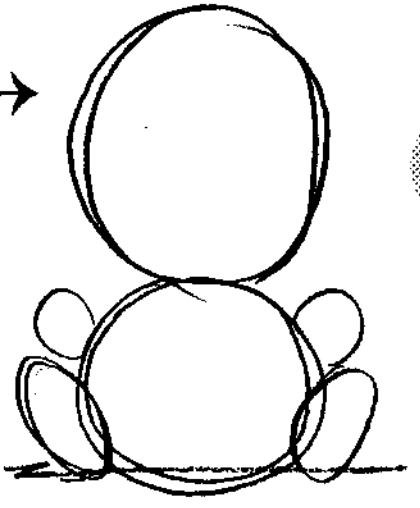
LET'S KID AROUND



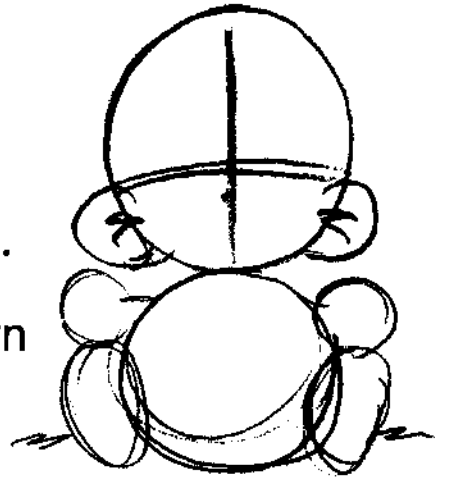
Drawing Babies



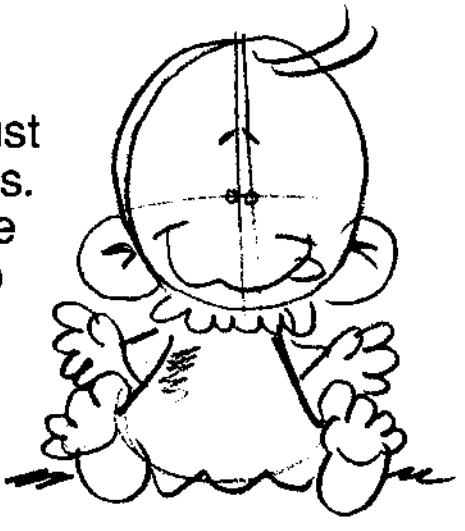
1.
Notice his head is as large as the rest of him.



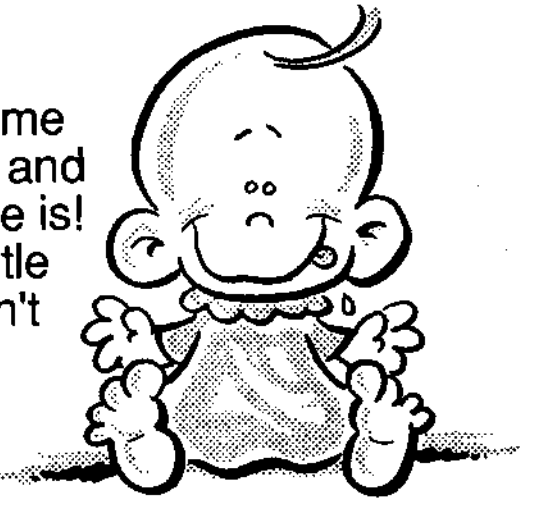
2.
Draw a large forehead. Keep the ears down low.



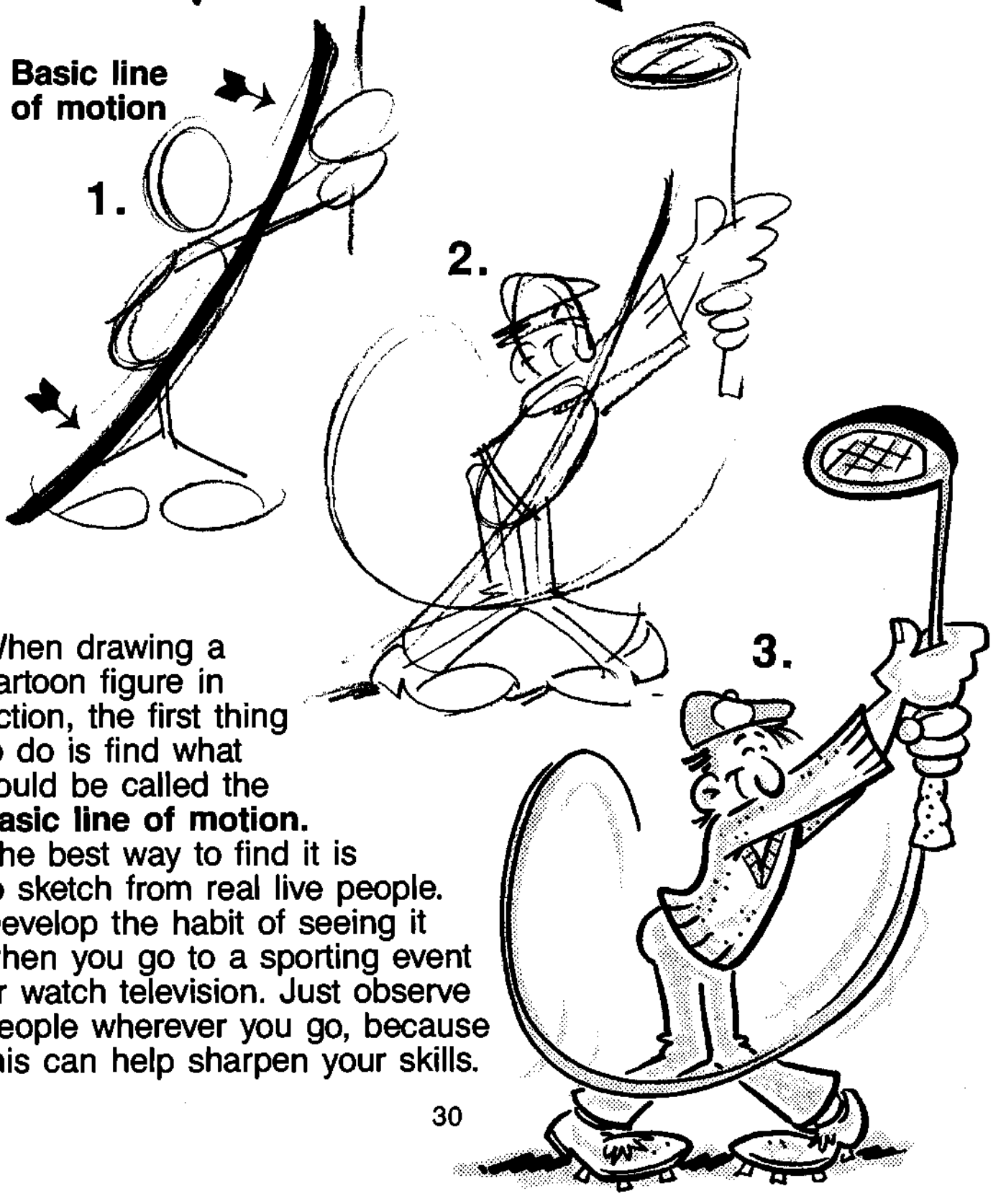
3.
Draw in just a few hairs. Make sure he has no neck and give him stubby fingers.



4.
Add some effects and there he is! Cute little guy, isn't he?



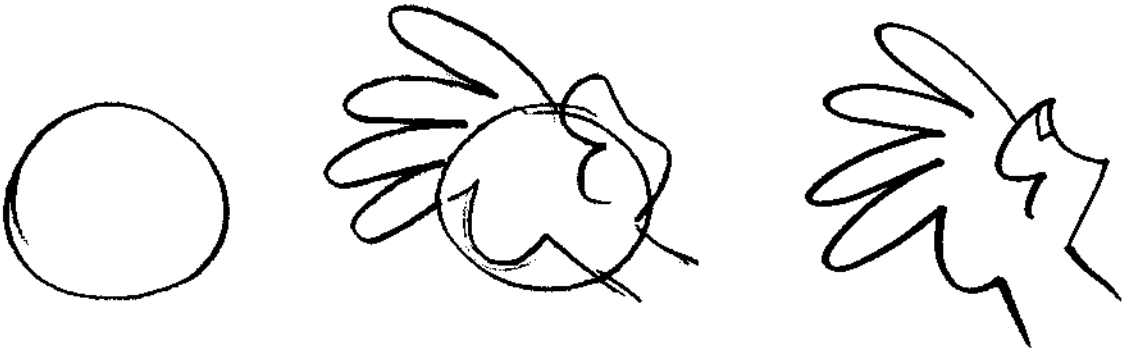
ACTION!



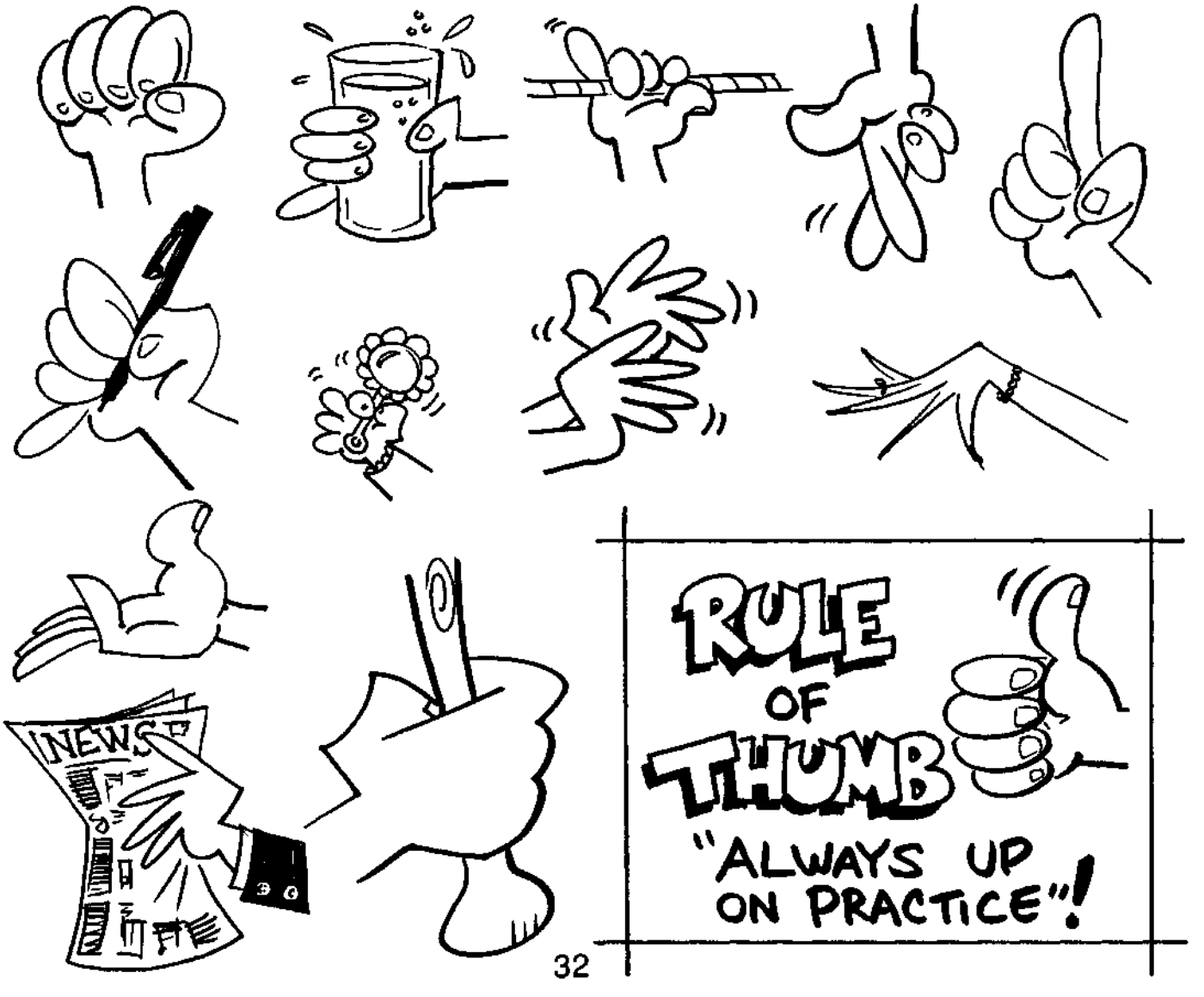
When drawing a cartoon figure in action, the first thing to do is find what could be called the **basic line of motion.** The best way to find it is to sketch from real live people. Develop the habit of seeing it when you go to a sporting event or watch television. Just observe people wherever you go, because this can help sharpen your skills.

1
BOING

HANDS

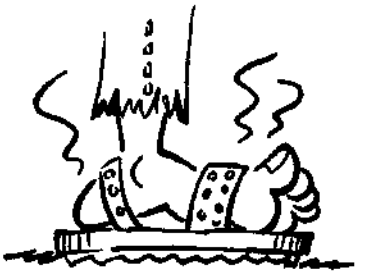


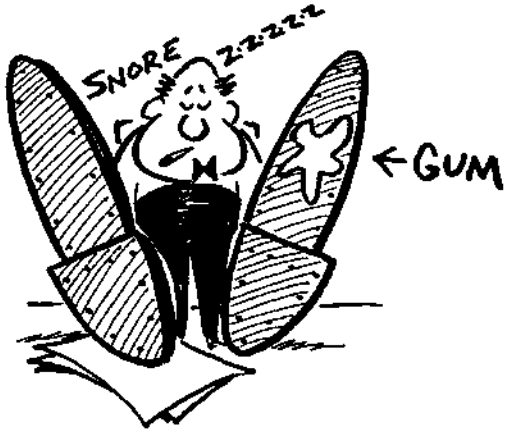
The easiest method I have found to draw comic hands is to just put fingers on a circle. Then clean it up and add some details! Use yourself as a model, or have your friends pose for you.

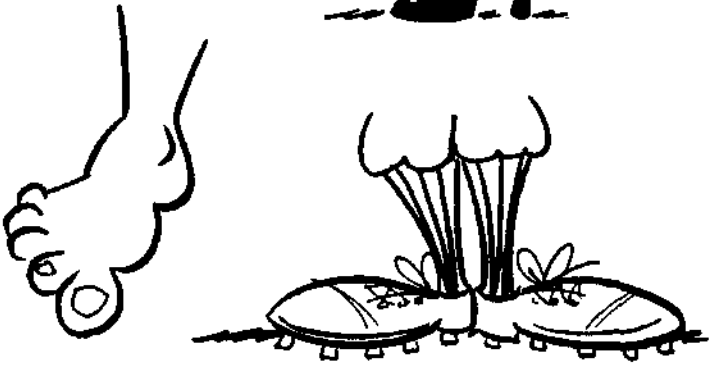


FEET

Feet are fun! Just look around at all of the different sizes, shapes, and kinds of zany footwear. They can add a lot to your cartoons.







Leave some white showing
when filling in shoes with black.
It makes them look **SHINY!!**

CARICATURES

Maybe you've seen these comical drawings being done at vacation spots, parties, or fairs. They also appear in magazines, on billboards, and on the editorial pages of newspapers. What are they? You might call them **cartoon portraits.** You can create them by stylizing the features of a person's face. You can "play up" features by exaggerating them, or "play down" features by making them smaller.

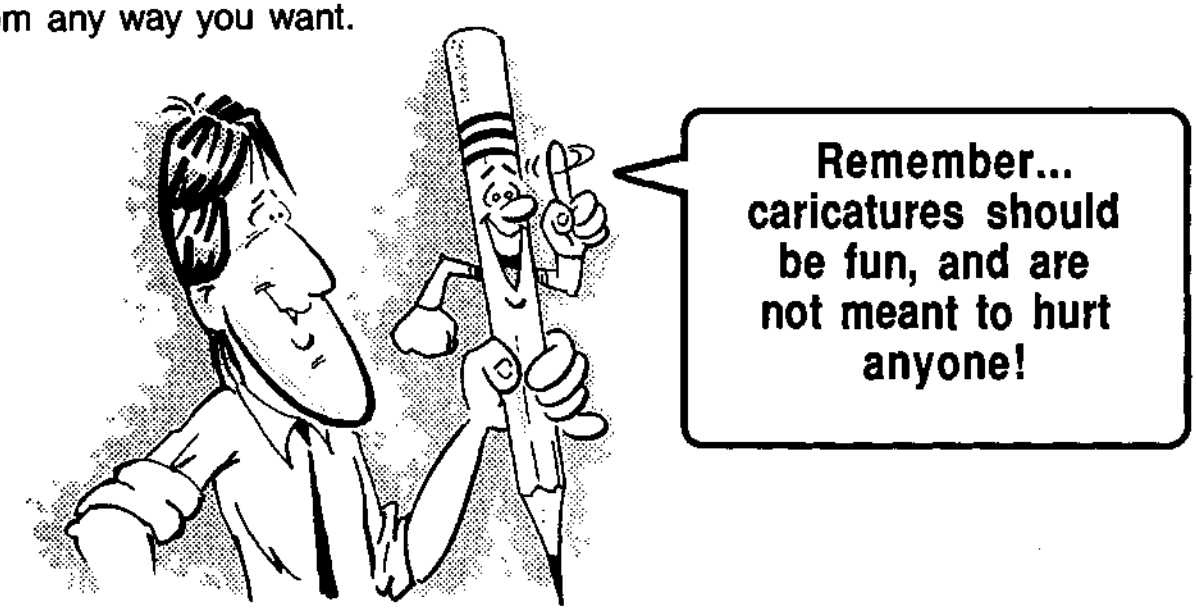
The best way I have found to go about drawing a caricature is to aim for an actual likeness and then play around with the features to see how far I can go without losing the likeness. Caricature style varies with each artist and changes with the conditions of the specific assignment. For example, the drawings you find on the editorial page of the newspaper might be a bit harsher than the ones you see being drawn in a hotel lobby.

How to Practice

A great way to practice is to sketch directly from television! The camera moves on and off the actors' faces so quickly that it forces you to pick out their important features quickly! Finishing these drawings is not a necessary part of the exercise.

Drawing from photographs is also good practice. Sketch from the family album, magazines, or books. Try to work from pictures where the subjects' heads are not tilted upward or downward in an awkward way; this makes it difficult to produce a good likeness.

The best way to learn is to have live models pose for you. You can position them any way you want.



STOP. . . LOOK. . . THINK. . . DRAW!

First ask yourself:

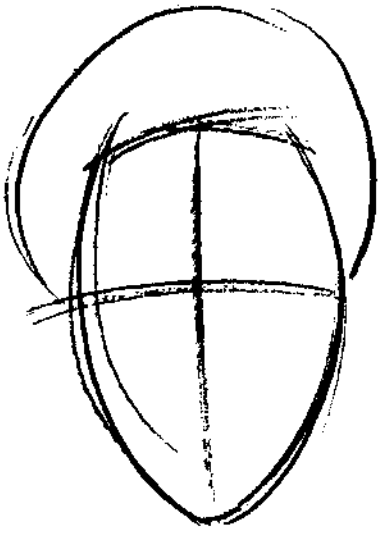
(a) What shape head does the subject have?

- Round
- Square
- Long
- Oval
- Triangle
- Whatever!

(b) What are the outstanding features?

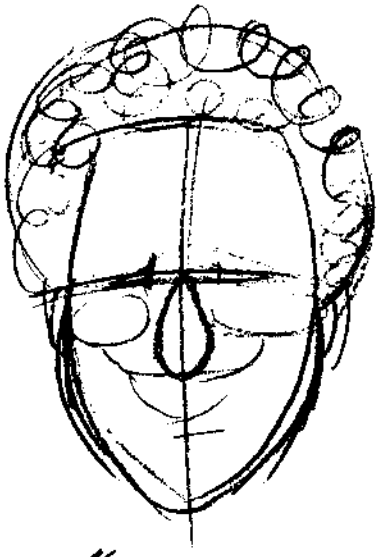
- Large forehead
- Large or small nose
- Big teeth
- Whichever!

A



Step 1.

Roughly sketch in the general shape on which you have decided. Draw in a vertical line (keeping in mind the direction the subject is facing). Next draw in a horizontal line where you think the eyes will be.



Step 2.

Draw in some shapes for the eyes, nose, and mouth. These should indicate size and relationship. Experiment during this stage of your drawing.

Step 3.

Now you're ready to go back and refine your drawing, adding more detail. When you're satisfied, go over it with your marker or pen, making one clean line.

NOTE:

Have the caricature reflect the subject's:

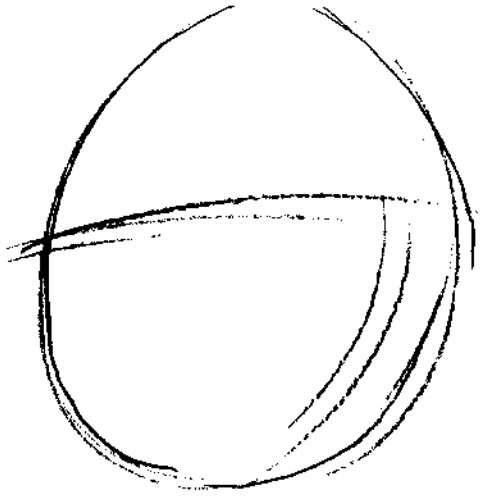
- *Sport*
- *Hobby*
- *Profession*

Side View

When drawing caricatures of live subjects in public, "side views" are **fast and fun!** They are easier to do than front views because you don't have to deal with matching up features, or getting the facial outline just right. But since you have fewer features to work with, you must make them count!

Step 1.

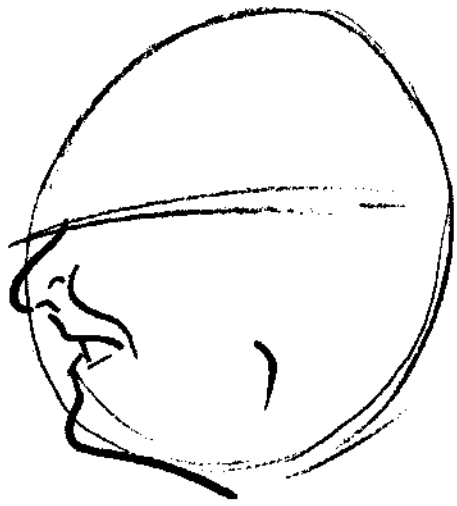
Begin as always with a rough shape, and add a line where you think the eyes will be.



B

Step 2.

You can pencil the features in as with the front view, or go directly to your marker or pen. (Use the marker to make large lines.) I start at the top of the nose and work down. Draw what you see and stylize.

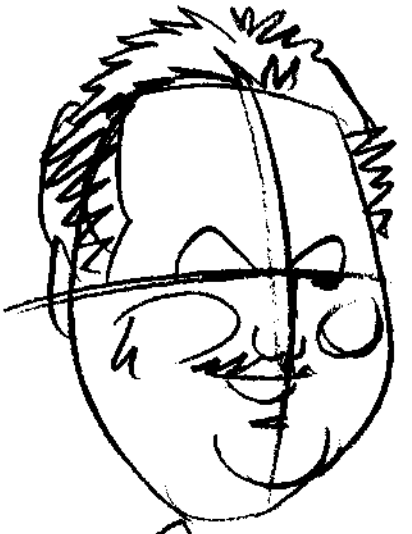


Note: Leave plenty of room from the front to the back of the head. This is a common mistake made by people just starting out.

Step 3.

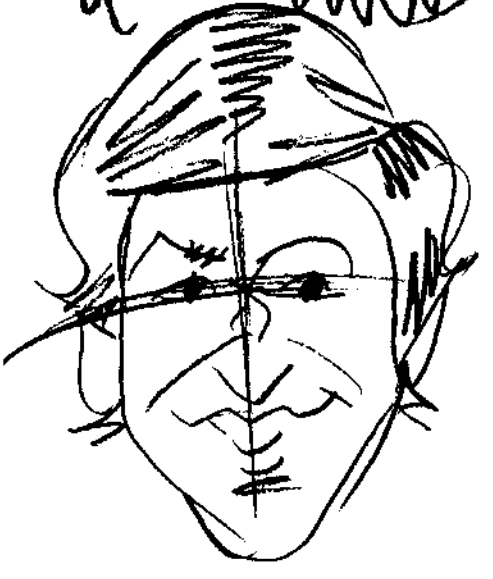
Go back and add a little detail, such as a line or two to bring out the cheekbone, laugh lines, and so on. When drawing the hair, use **BOLD STROKES,** bearing down on your marker, pen, or brush and easing up at the end to create a tapered line. Also leave some white showing to indicate highlights.

C



D

E

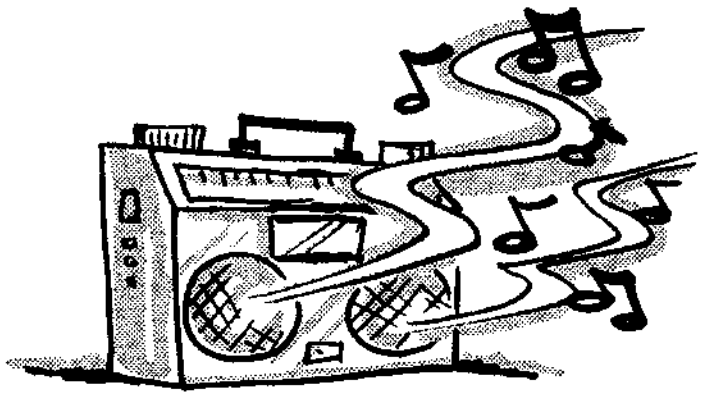


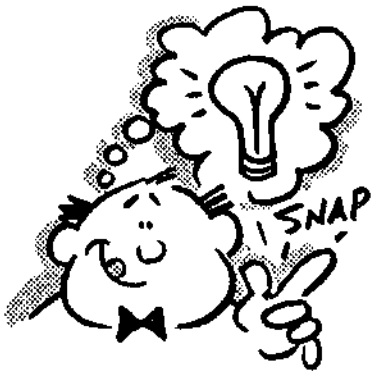
A special thanks to the talented (and brave) actors who graciously consented to let me use their photographs in these last few pages.

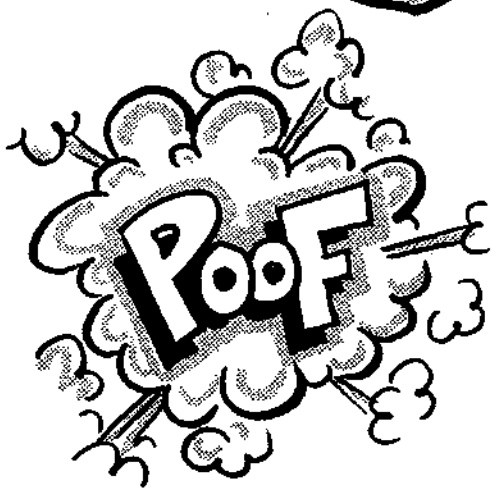
A. Garth Persichetti
B. John Buzby
C. Richard Joyce
D. Georgeann Catanella
E. Ron Gallop

MORE EFFECTS & ACCESSORIES

They give your drawing **movement** and help you get your point across!

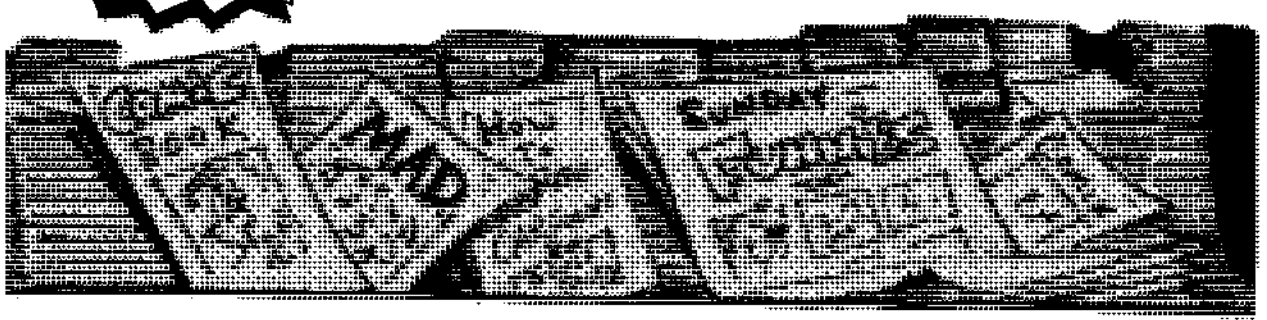






Practice Tip #3

FOR MORE IDEAS, LOOK IN COMIC BOOKS, THE NEWSPAPER, AND MAGAZINES FOR THE WORK OF CARTOONISTS YOU ADMIRE. SEE WHAT THEY HAVE COME UP WITH, THEN INVENT YOUR OWN!

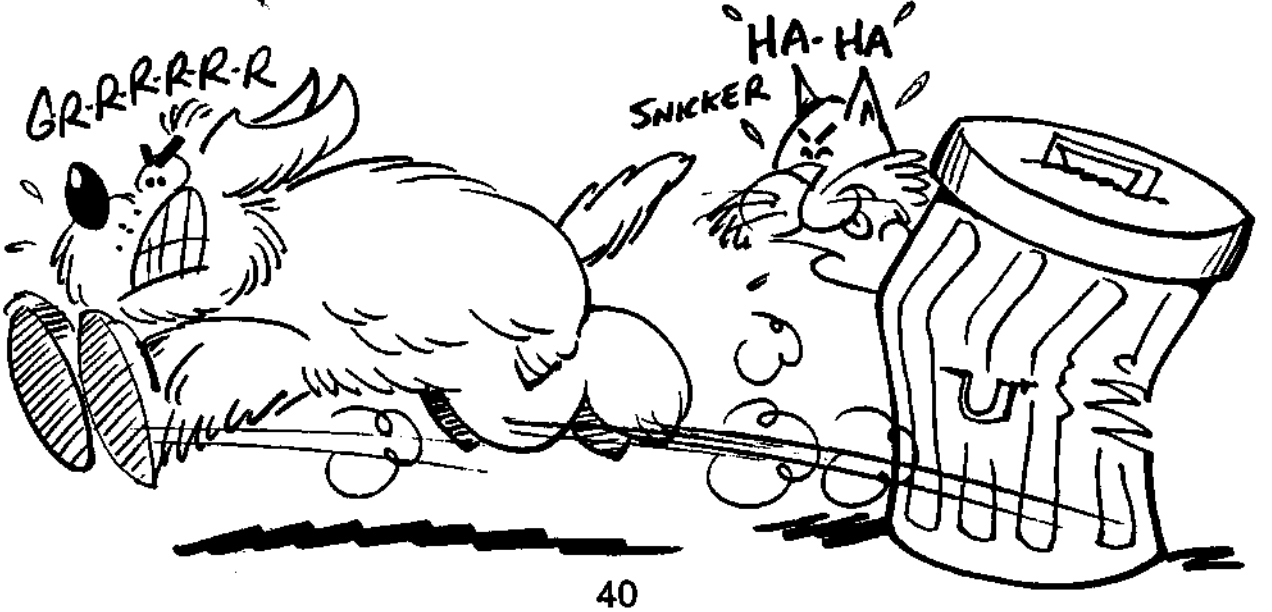


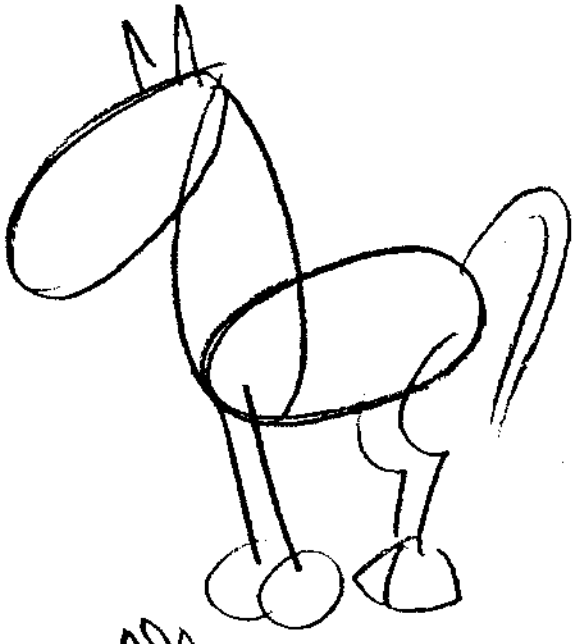
ANIMALS

It's funny to see animals in human situations thinking and speaking! To draw cartoon animals, look in books, magazines, or even go to the zoo and study their features. Then **simplify and humorize!**

Realistic

"CARTOONIFIED"





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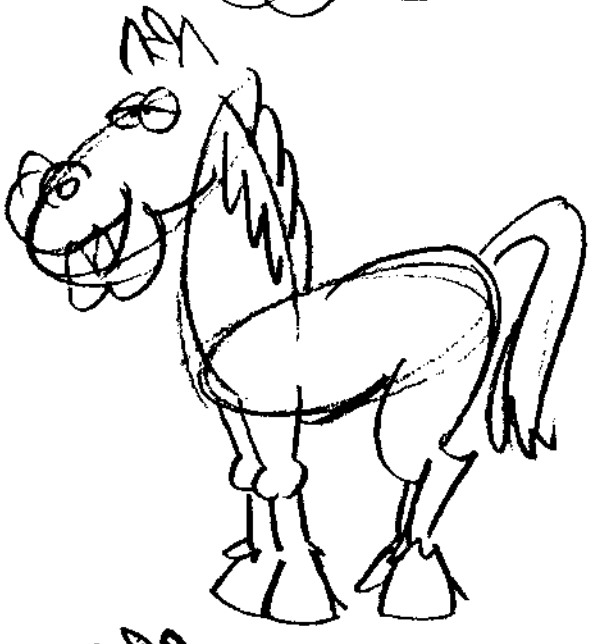

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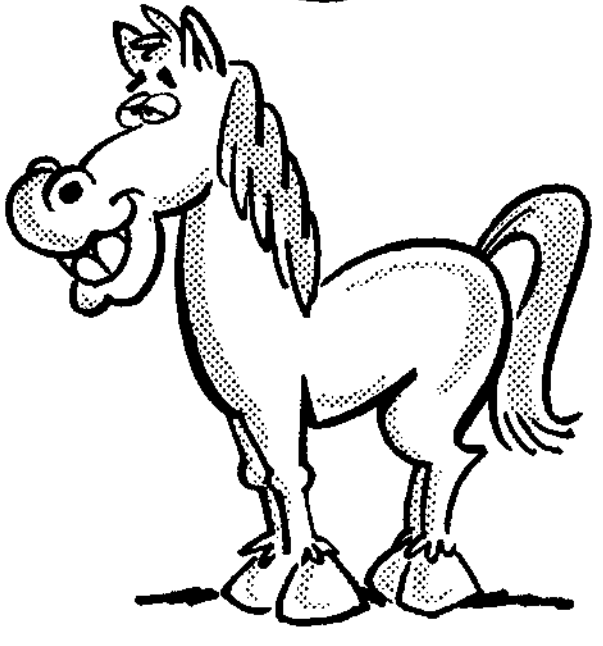
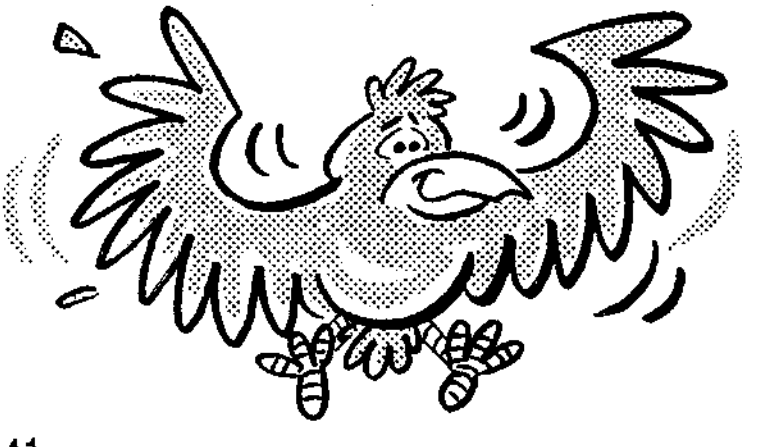


3.



TO
DRAW
APES

. . . JUST
START
WITH
SOME
SHAPES!

IF
IT'S
NOT
TOO
SCARY. . .

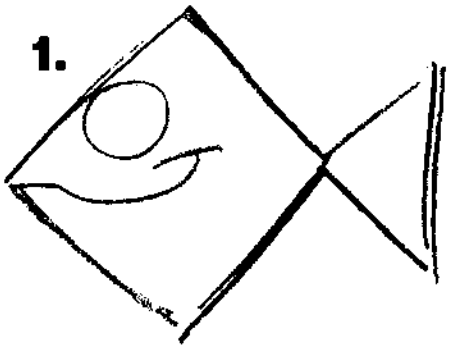
MAKE
HIM
HAIRY!

Some Quickies!

1.

2.

1.



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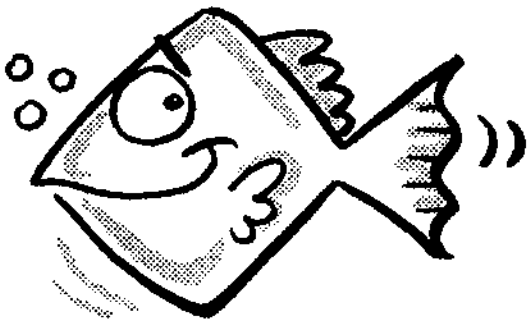
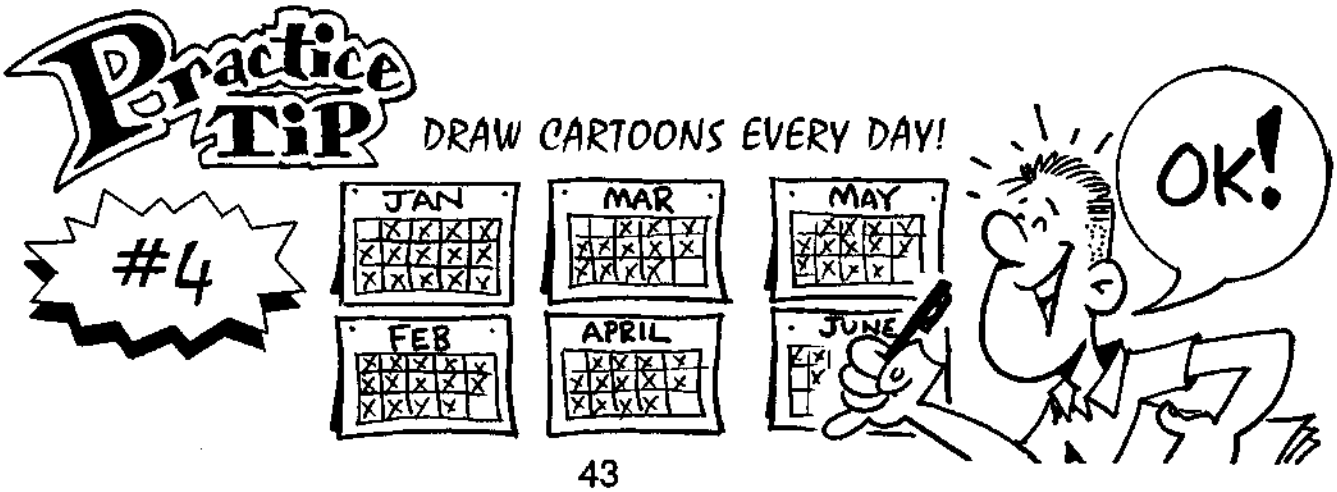
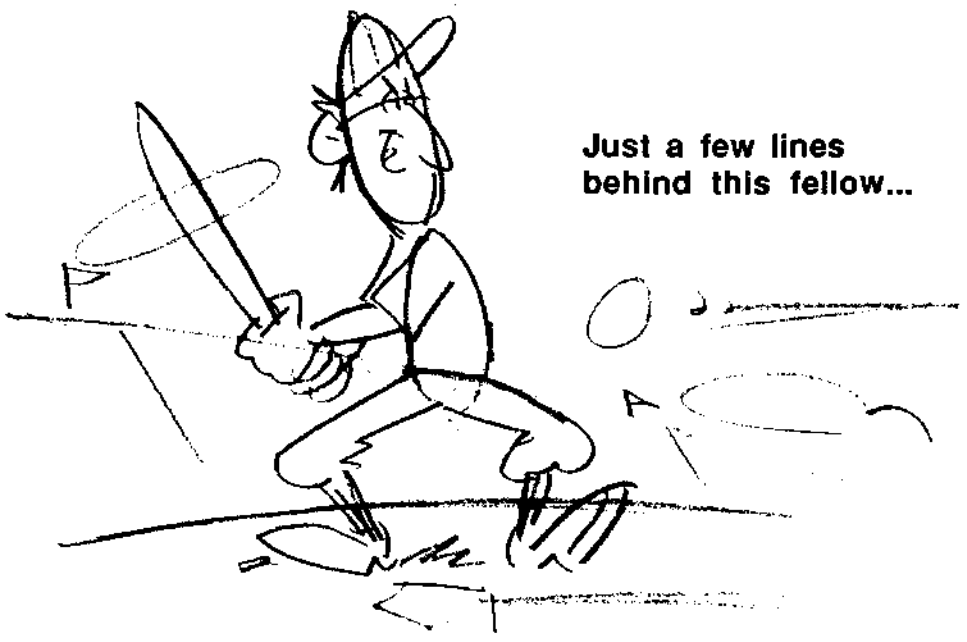


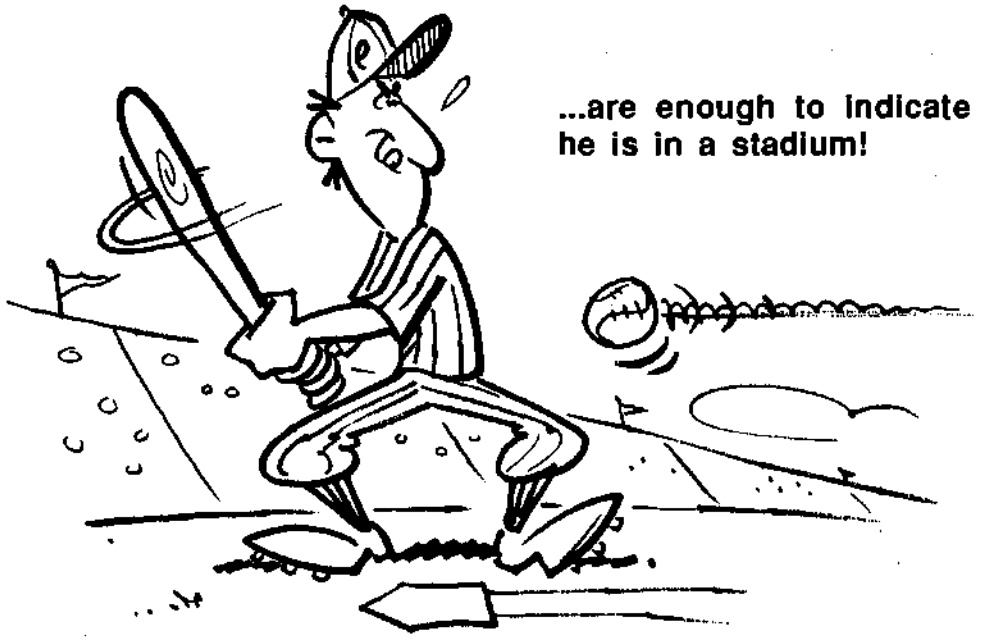


BACKGROUNDS & PROPS

These are the things that help you get your story told. When you are setting up a situation or gag, **you decide everything!** You select the proper location, props, and view, but don't overdo it because you want the main character to stand out.

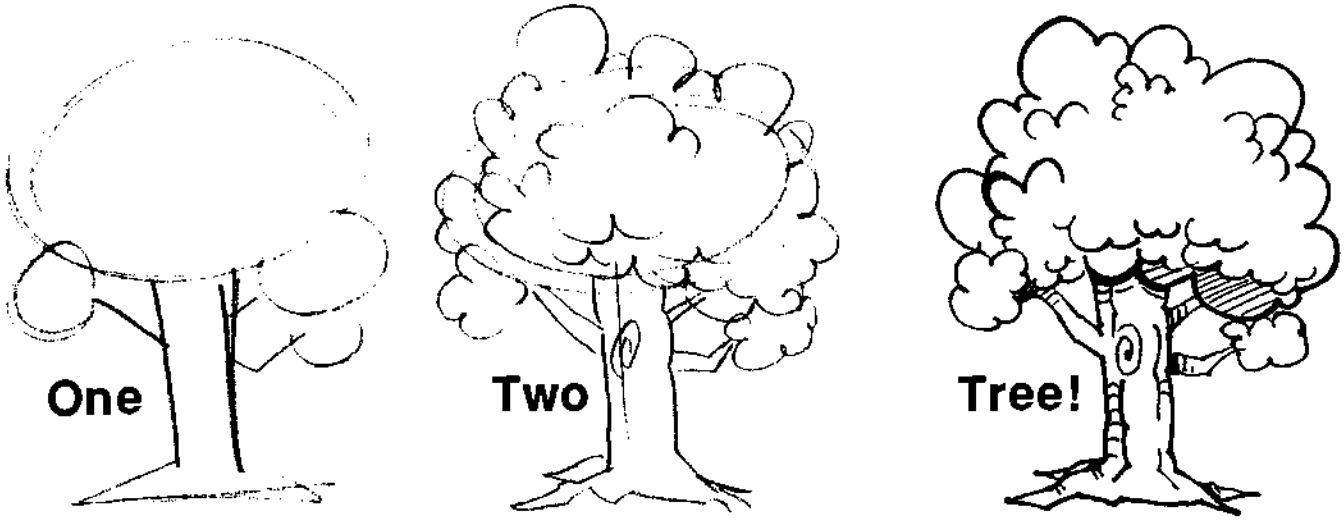


Just a few lines behind this fellow...

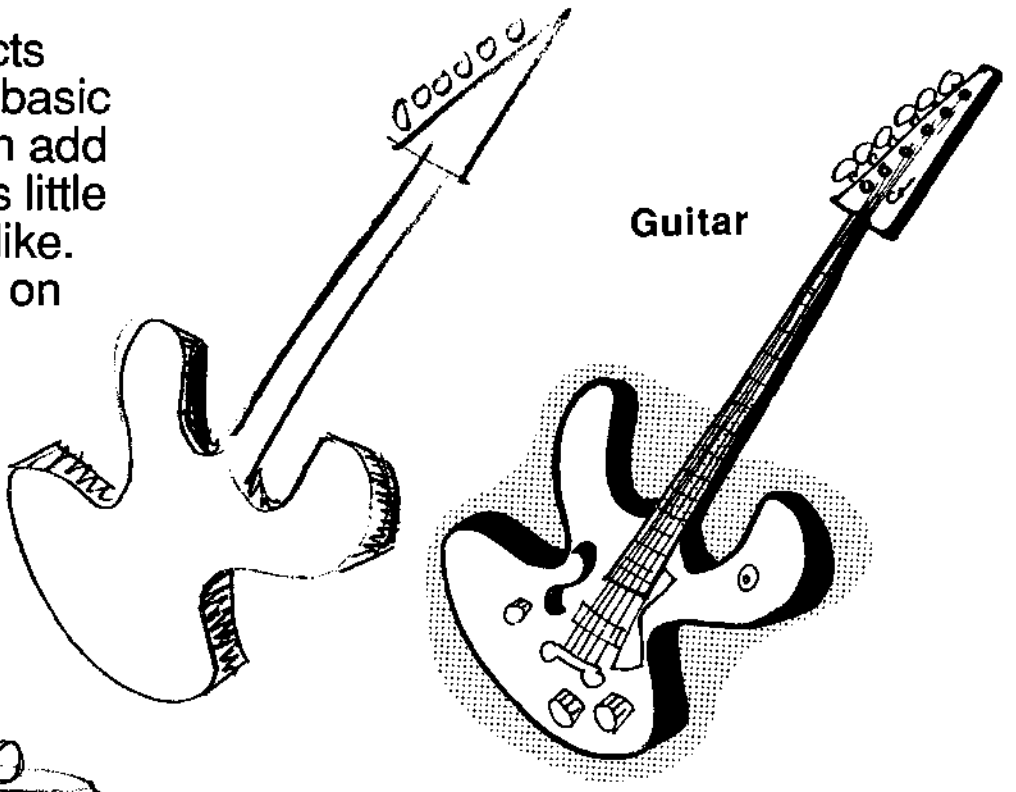


...are enough to indicate he is in a stadium!

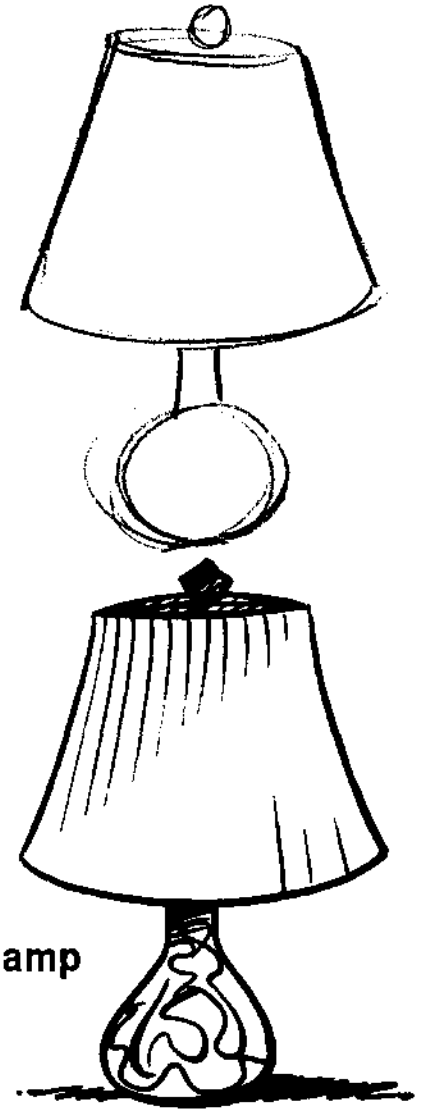
Office Setting


One
Two
Tree!

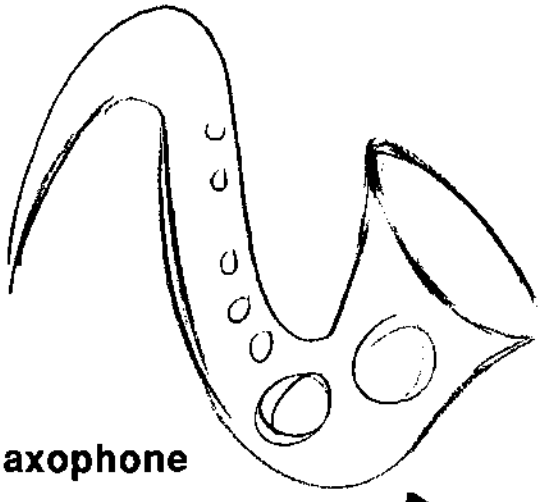
Reduce objects down to their basic shapes. Then add as much or as little detail as you like. It all depends on **your** style of cartooning.



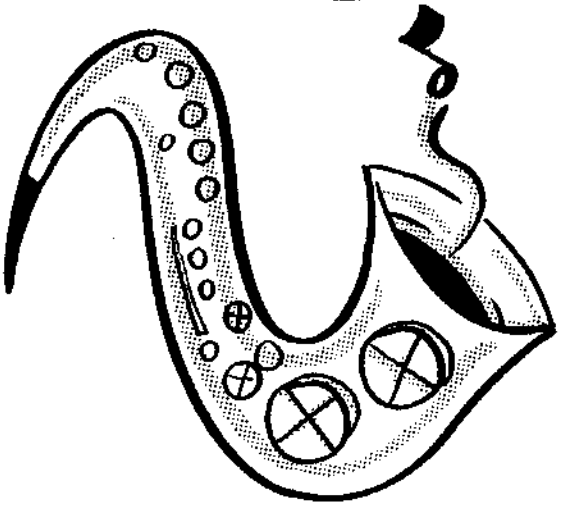
Guitar

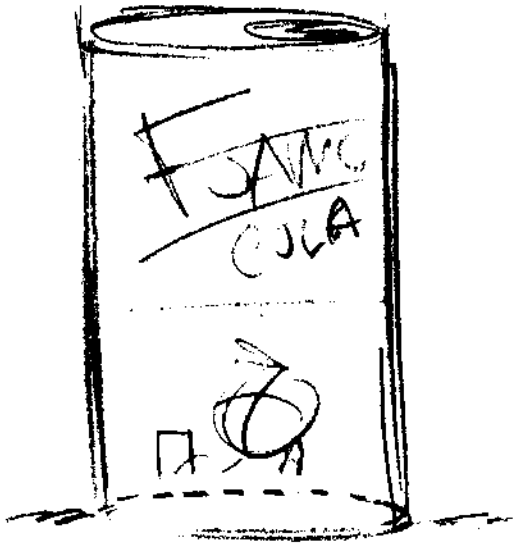


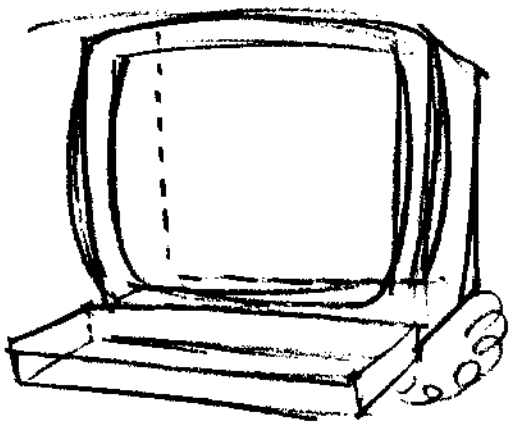
Lamp

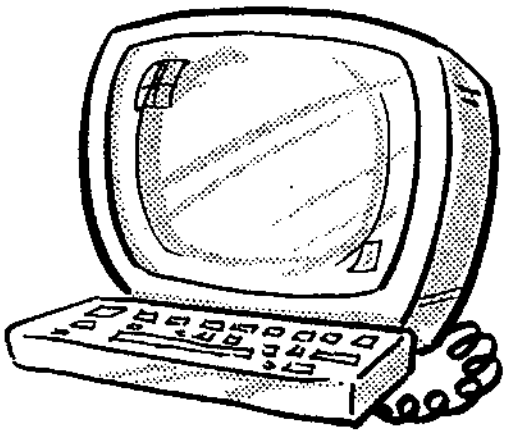


Saxophone







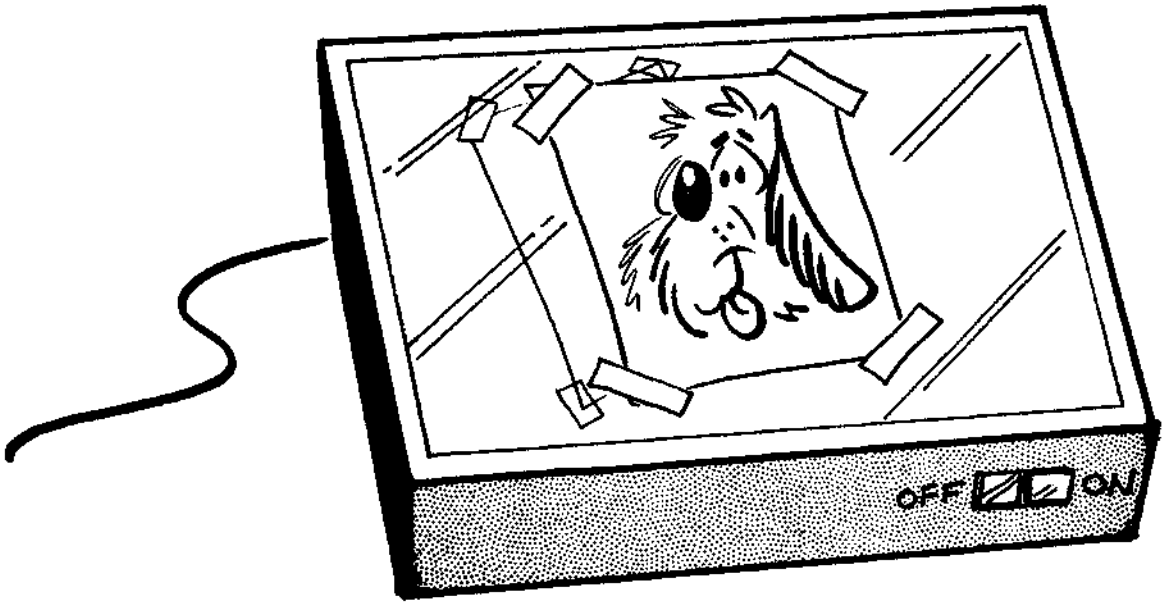


Practice Tip #5

TAKE YOUR SKETCH PAD WITH YOU WHEREVER YOU GO!

THE LIGHTBOX

The lightbox allows you to see through two or three sheets of paper at a time. You can use it to trace your rough sketches and turn them into neat, finished drawings.



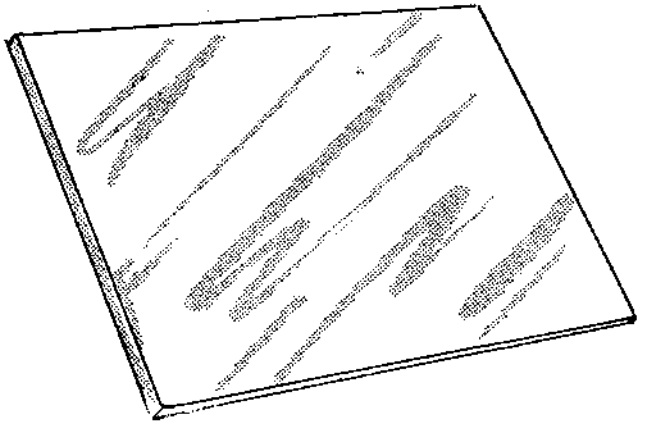
A lightbox also lets you reposition parts of your drawing and improve on it (your original drawing might be getting pretty messy).

Rough Drawing

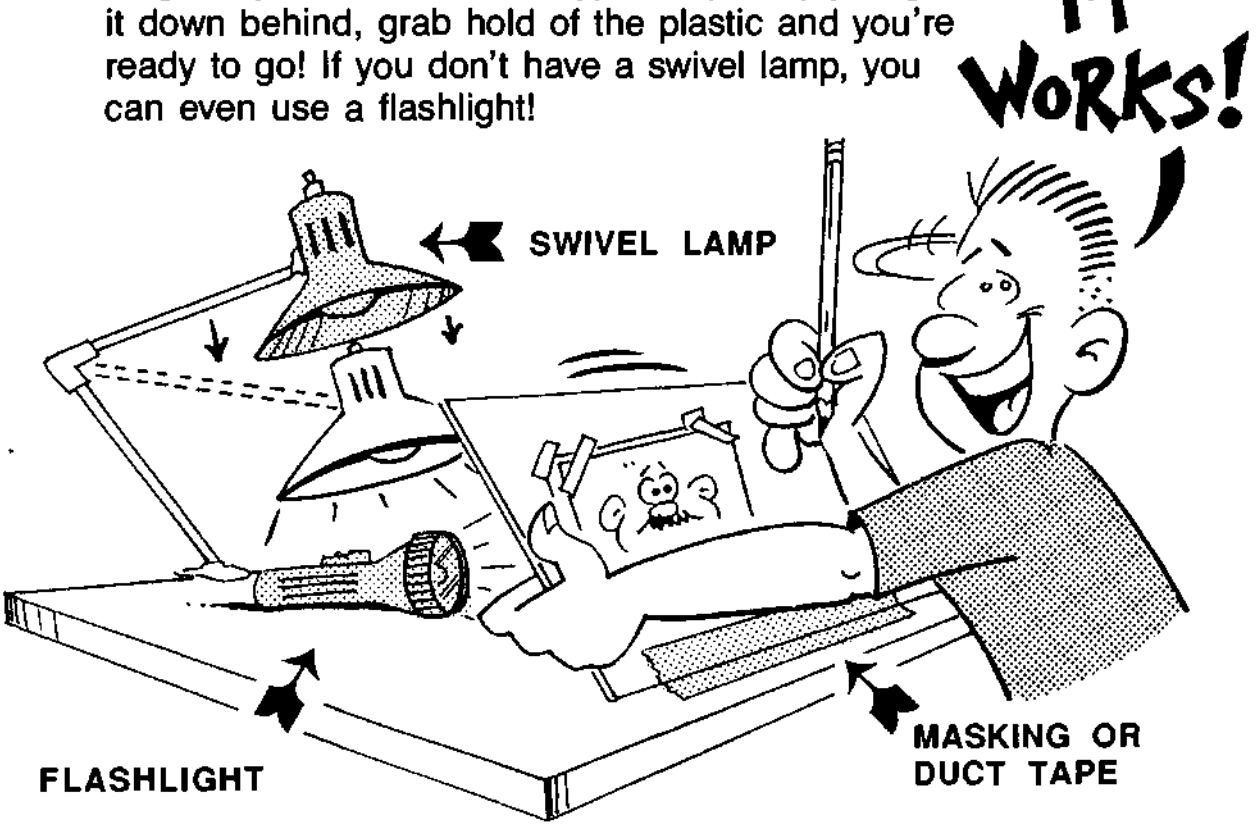
Cleaned Up

Build Your Own Lightbox

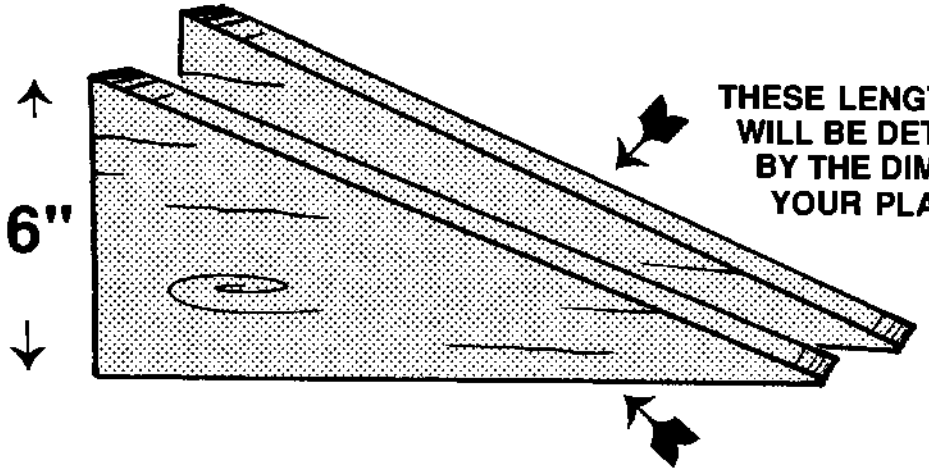
1. Go to a hardware store or plastics company and buy a piece of white translucent plastic approximately 10″ × 15″ and 1/8″ thick. They sometimes have scraps and odd sizes that are left over from large jobs, and these may be a bit cheaper than a custom cut.



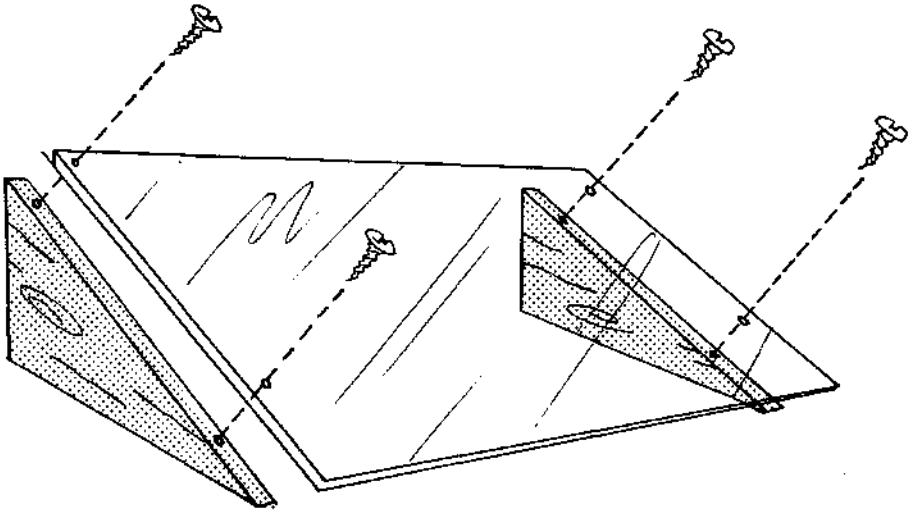
2. Next, tape the bottom down to the table like a hinge. If you have a swivel type lamp simply angle it down behind, grab hold of the plastic and you're ready to go! If you don't have a swivel lamp, you can even use a flashlight!

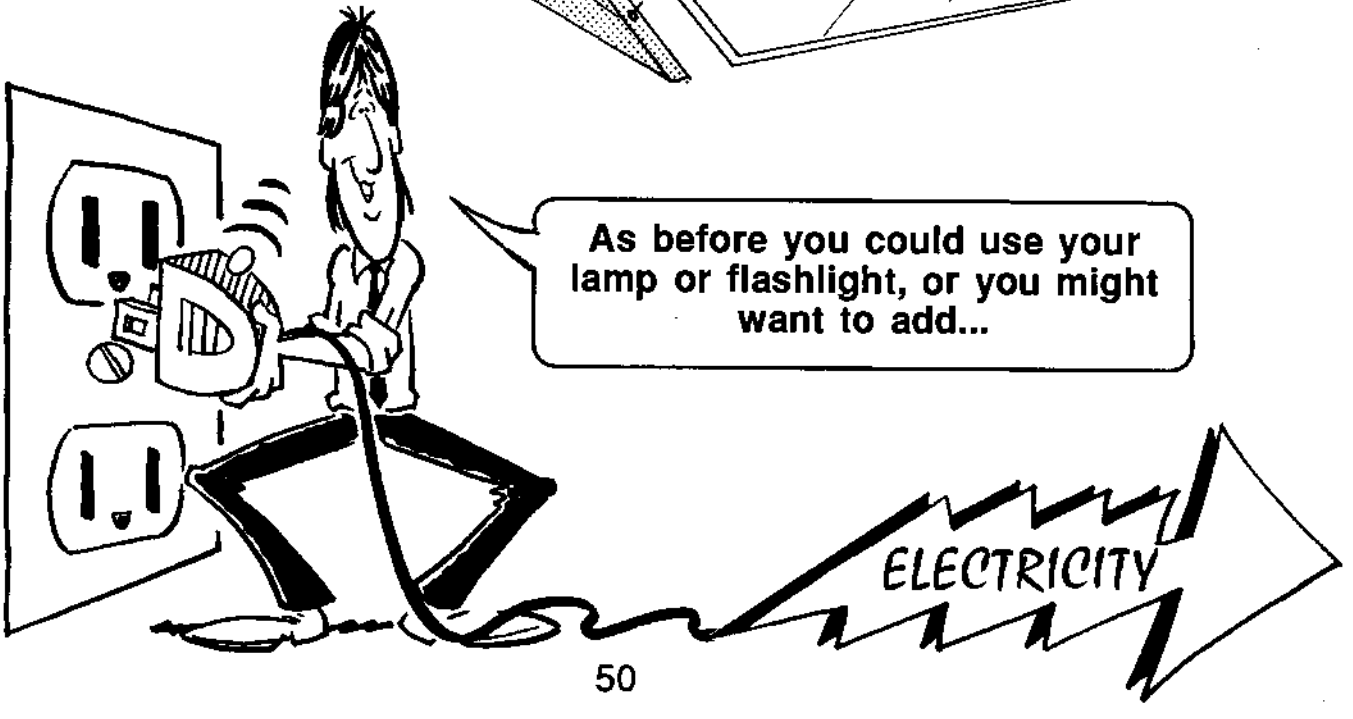


3. If you would like something a little more steady, make a stand! You'll need an adult to help. Cut 2 pieces of 1/2" or 3/4" thick wood like this.

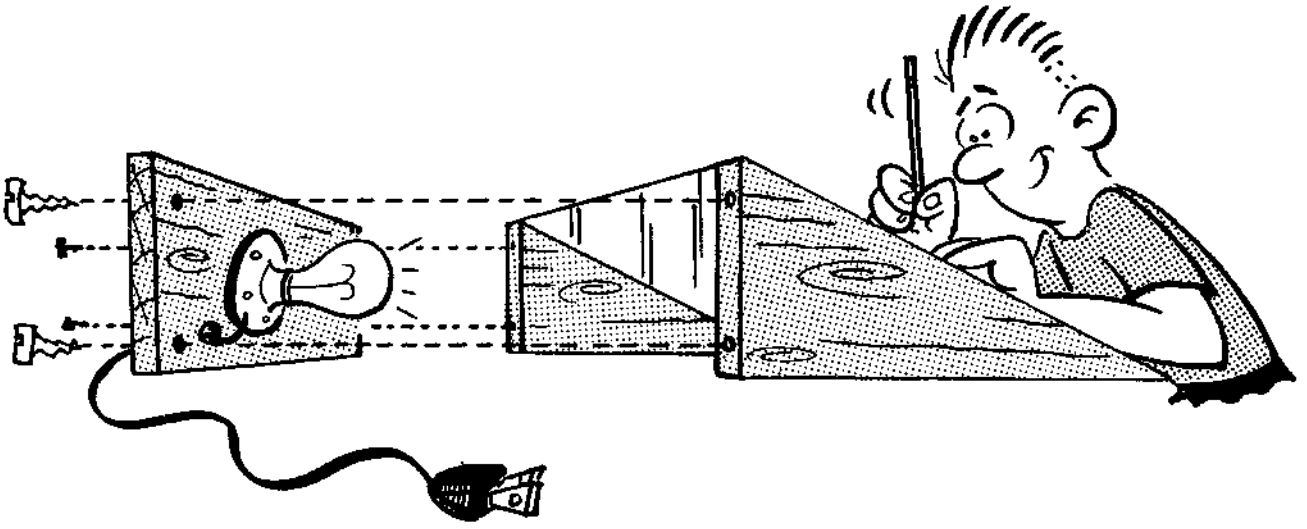


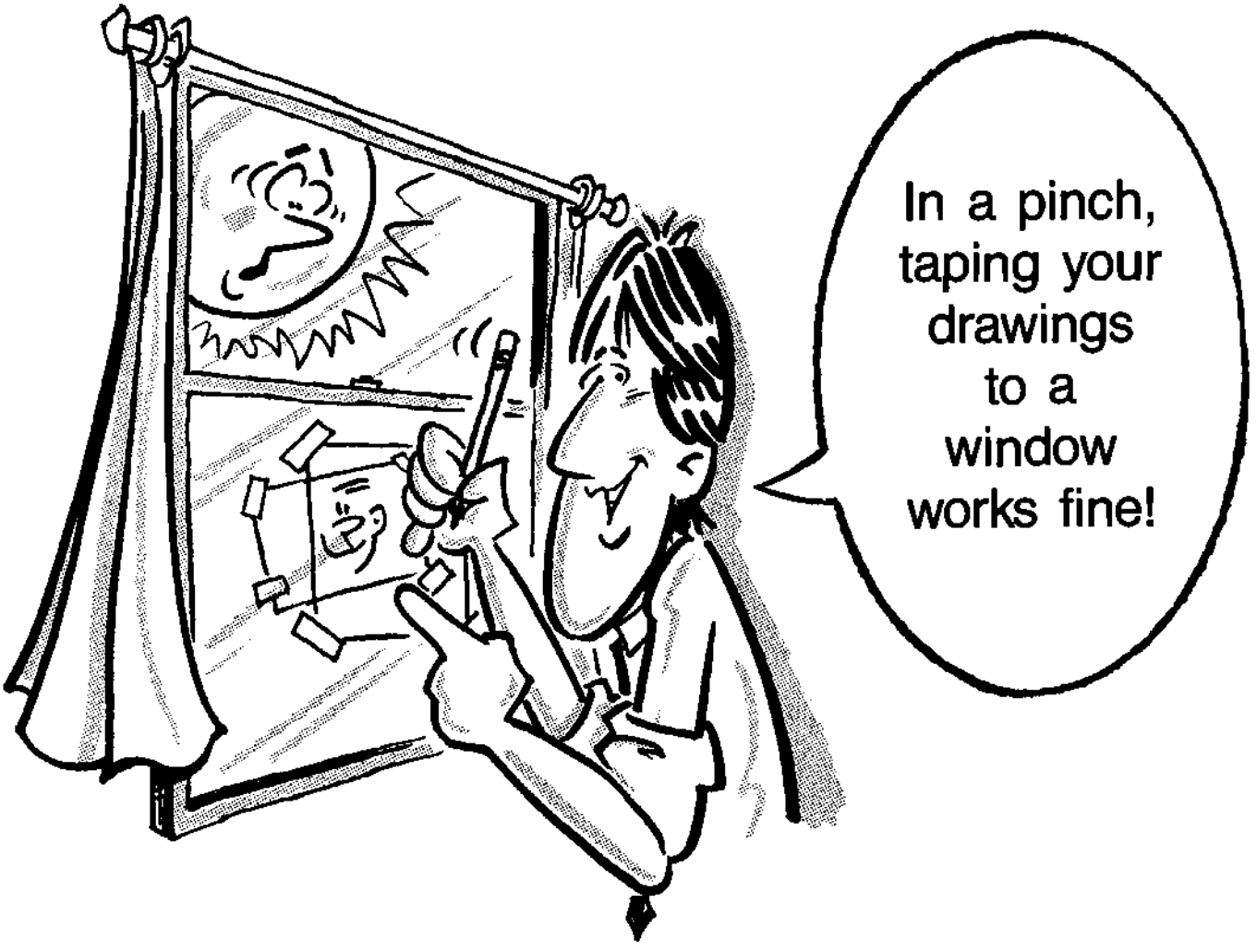
4. Drill 4 holes through the plastic and screw it on to the wood and there you have it!





5. Mount a 40 or 60 watt soft-light bulb to a piece of wood, and screw it on the back as shown.





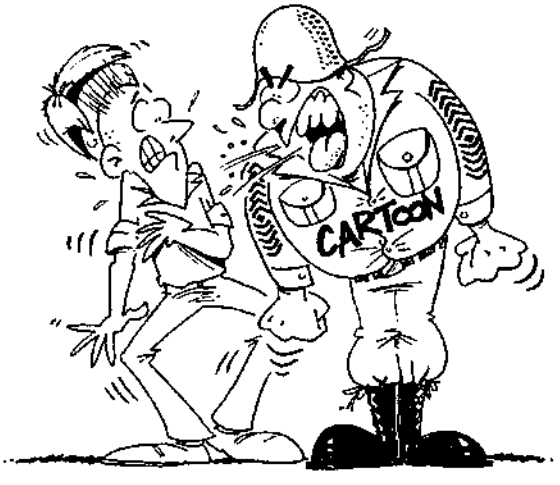
OPPORTOONITIES

Cartooning can be a terrific source of fun and profit for a person with a sharp sense of humor and a sharp pencil. I have found that a good cartoonist is always in demand. Your work might be in great demand, **and you don't even know it!** So check for prospective jobs, and put together a portfolio of your sketches.

Here are some suggestions for where you can go for cartooning opportunities. Your school may have a newspaper or newsletter, and might need cartoons for it. Local businesses could use your skills to liven up their posters or advertising flyers. And ask everyone that you know if they need a cartoonist, or know someone else who does.

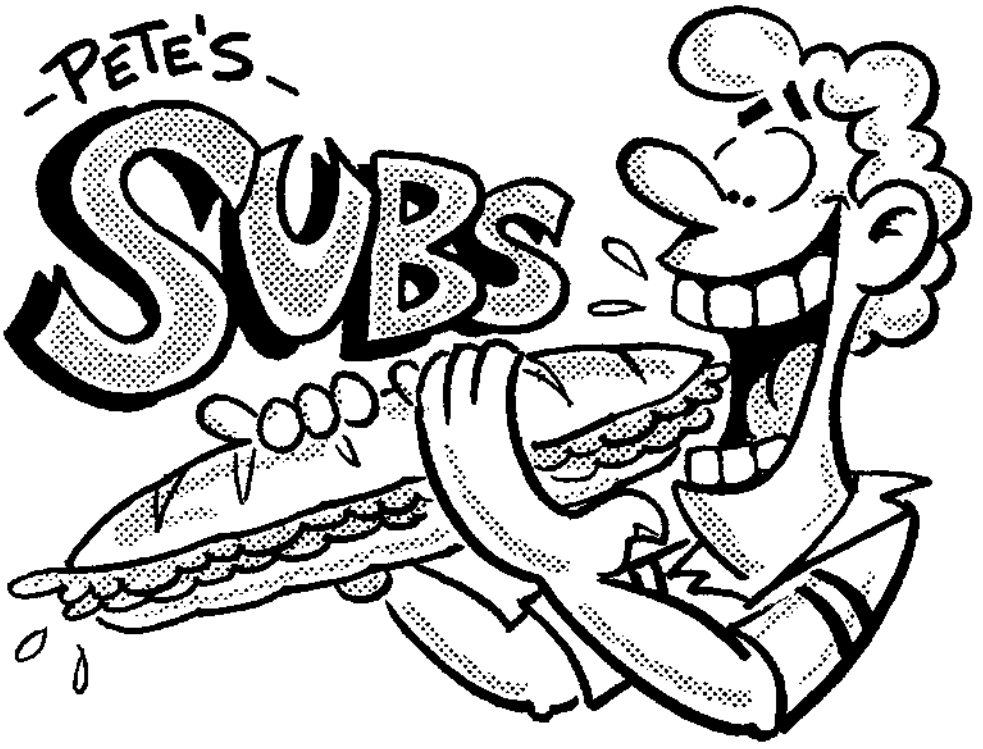
Just look around at all the places that you see cartoons every day. Here are just a few:

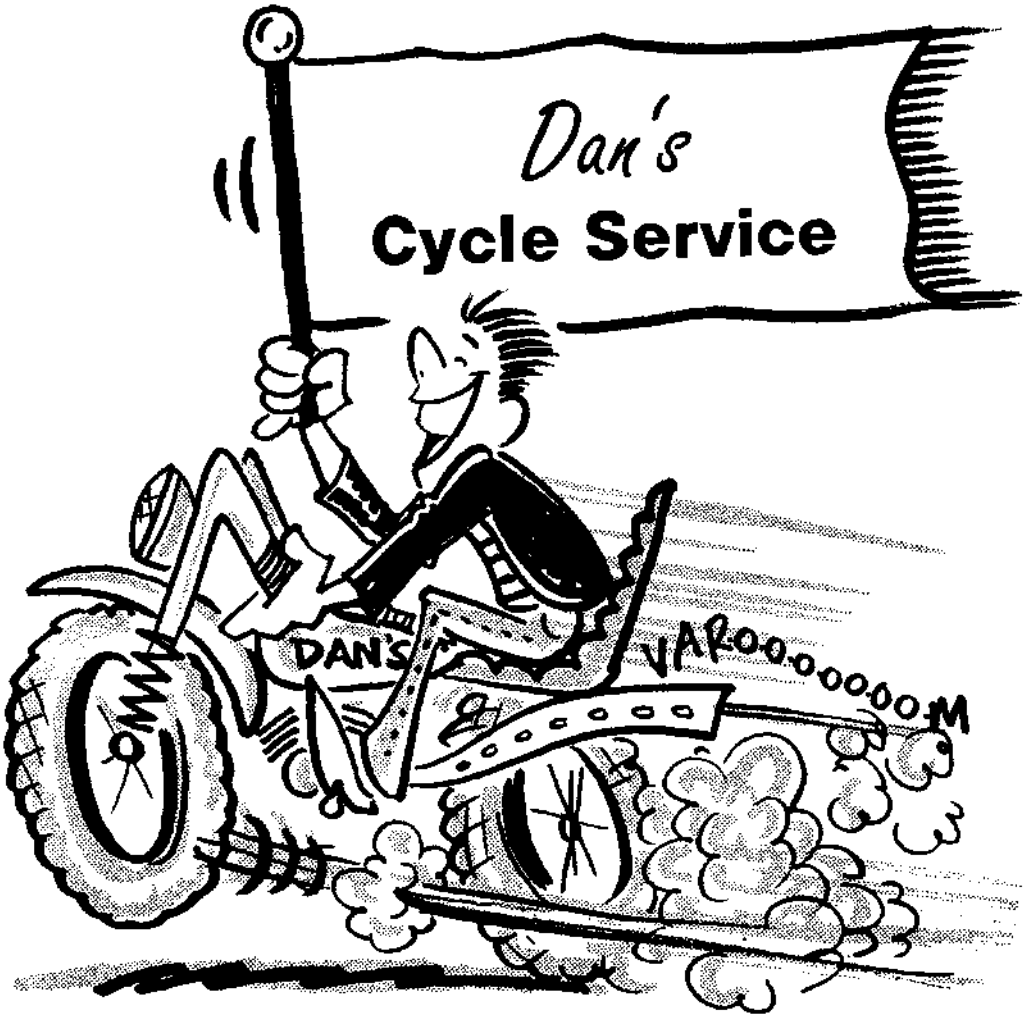
- signs and billboards
- newspapers
- book illustrations
- television
- brochures
- advertising logos
- parties
- greeting cards

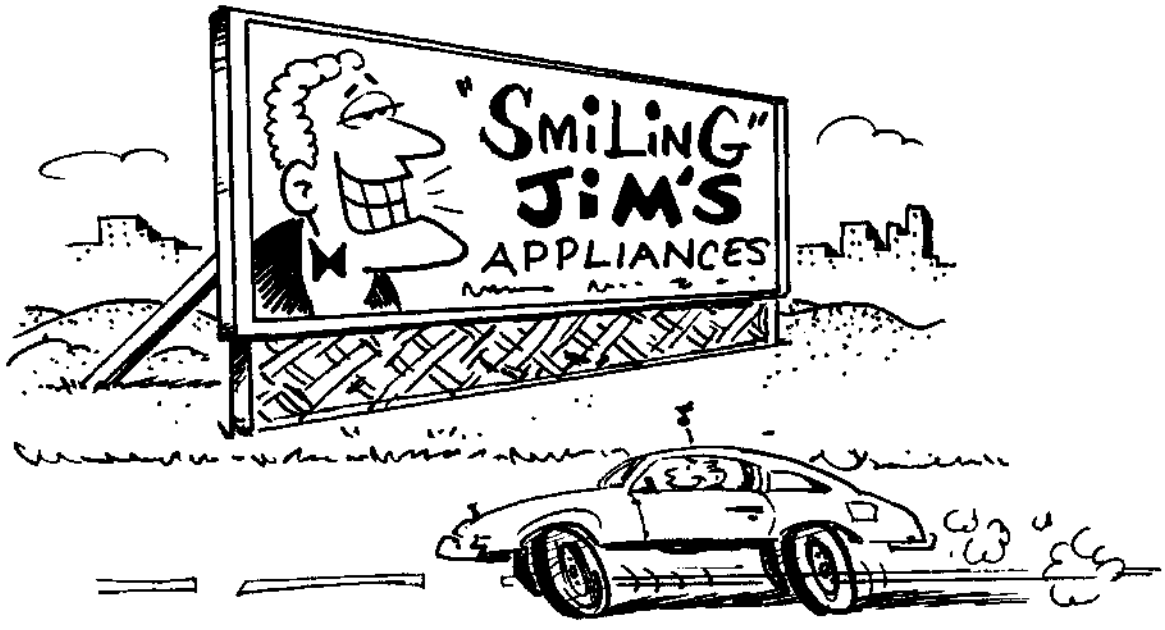


Cartoons Command Attention!

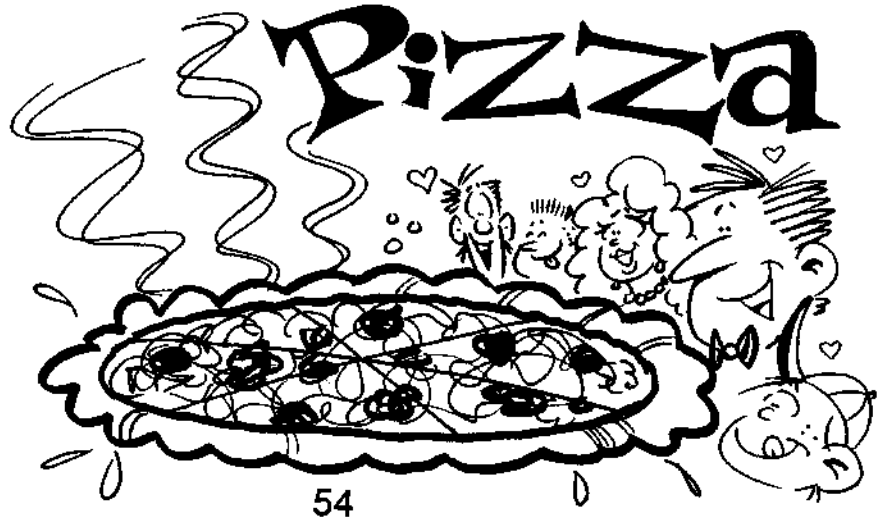
Advertising Cartoons

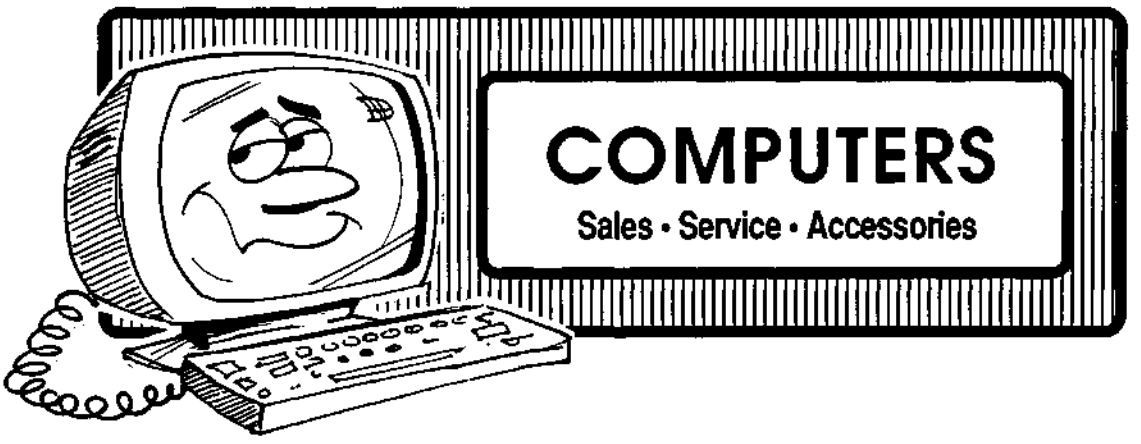






Hot Coffee
To Go !





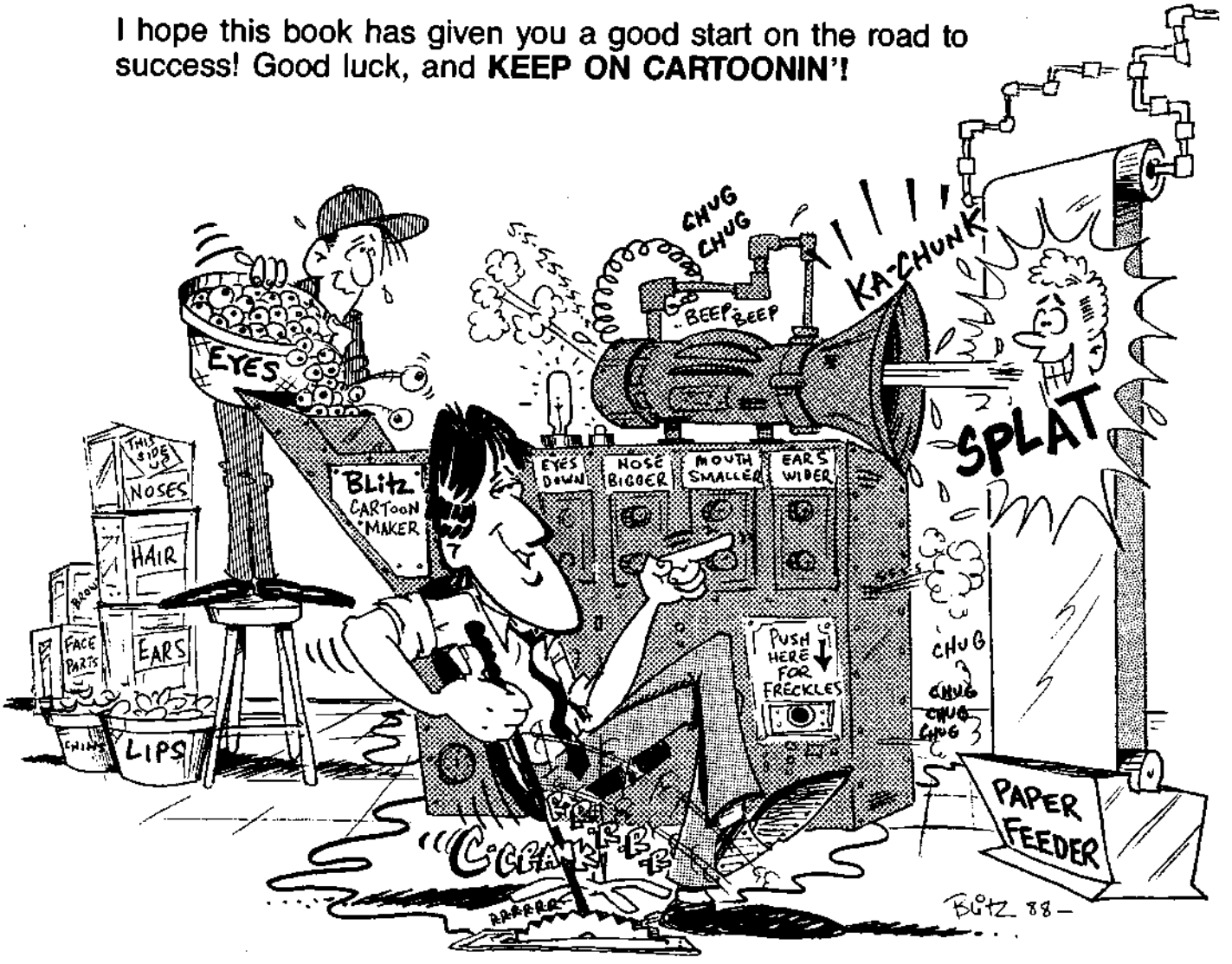
Putting cartoon faces on inanimate objects makes them **come to life!**

PRACTICE

That's about it for the basics of drawing cartoons—I hope you have enjoyed it. We've covered a lot of ground; now the rest is up to you. Remember, **practice makes perfect!** And when you practice, make sure to work on everything and not just what comes easiest to you. For example, if you have difficulty drawing cartoon hands or action poses, focus in and work on that.

It's also a good idea to study other cartoonists' work. Exploring all of the different styles and techniques is a great way to learn. . . but don't copy! **Be yourself, be original!** You will find that the more you practice, the more you will develop your own method and style of drawing.

I hope this book has given you a good start on the road to success! Good luck, and **KEEP ON CARTOONIN'!**



If you're one of those people who can't stop doodlin', here's good news! Cartoonist **Bruce Blitz** has written this book to help turn your doodles into finished cartoons!

Bruce is the host of the national public TV series "Blitz on Cartooning," and owns an advertising company specializing in cartoon illustration. He has operated animation studios in Philadelphia and Las Vegas, where he produced cartoon commercials for TV. He's also a first-rate caricaturist.

Bruce does all this because he, too, **can't stop doodlin'!**

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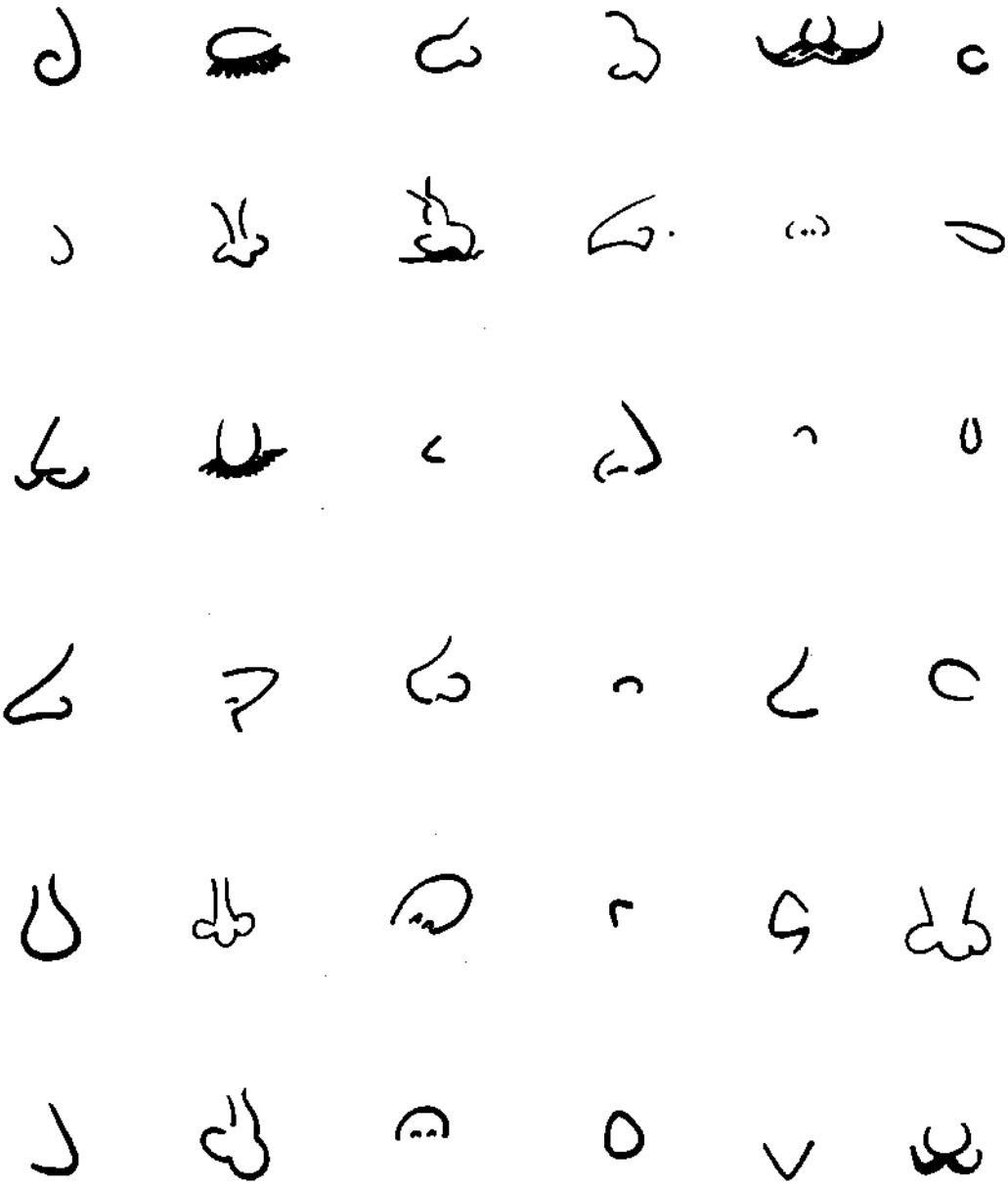
Blitz® INSTA-CARTOONER®

Eyes

Blitz® INSTA-CARTOONER®

Noses



Blitz® INSTA-CARTOONER®

Mouths

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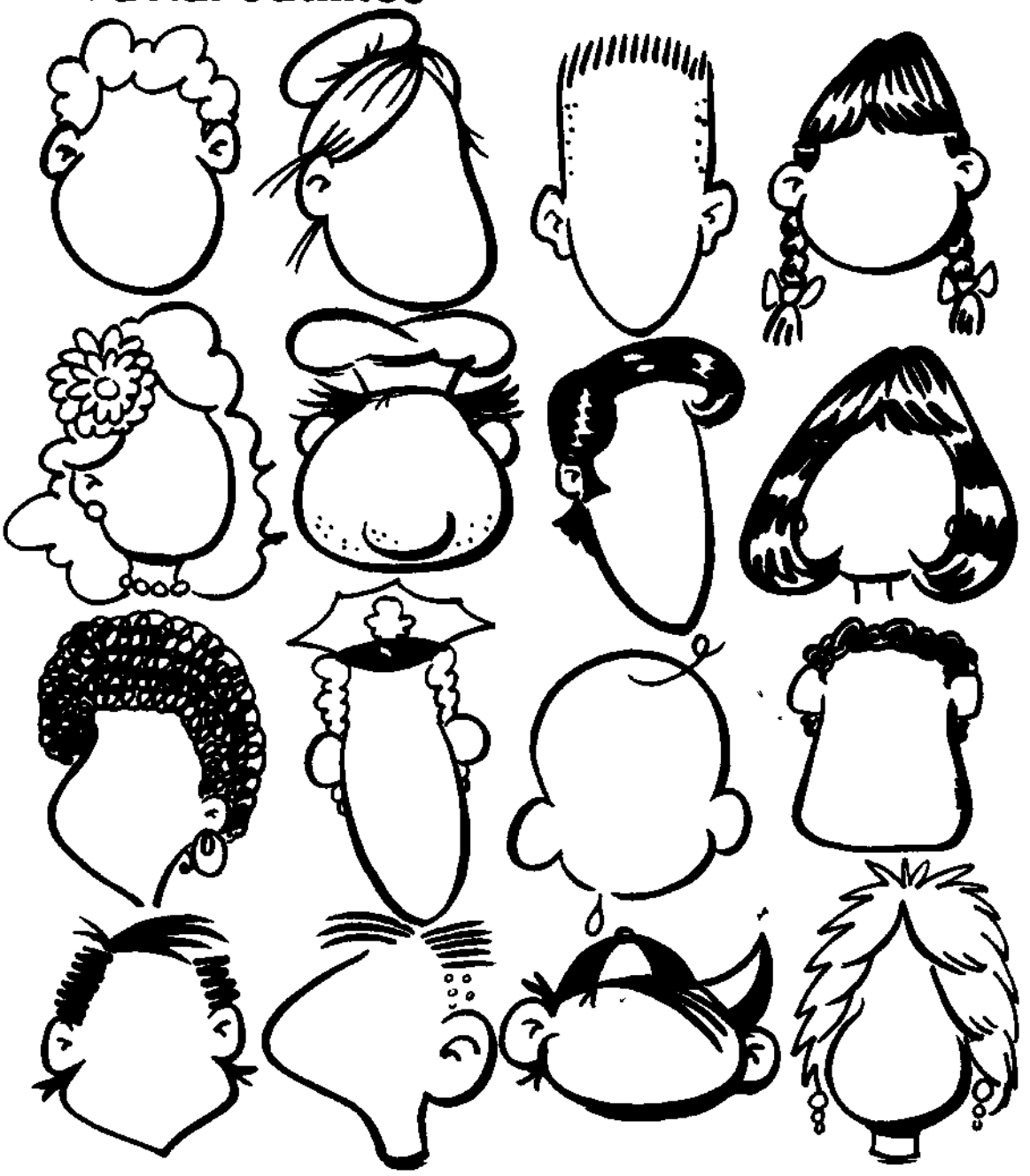
Facial Outlines



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